AVATAR LEGENDS

THE ROLEPLAYING GAME

KORRA ERA

MOVERS & SHAKERS

QUICKSTART BOOKLET

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Avatar Legends: The Roleplaying Game is based on the Powered by the Apocalypse framework originally developed by Meguey and Vincent Baker.

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About This Booklet

This booklet has two sections. The first is a guide and primer on the full rules of **Avatar Legends: The Roleplaying Game**. Here, you'll find the advice and tools you need to play through a couple of sessions of the game, but if you want to extend your game you should look into the full core book. The focus of this section is to get you playing as quickly as possible!

These rules might make more sense to those familiar with the Powered by the Apocalypse framework, but they are designed to be used by anyone. If you have any questions or want to give feedback, you can head on over to our Magpie Games Discord (http://magpiegames.com/magpie-games-official-discord/).

The second section of the booklet is a fully playable adventure scenario, ready for your game! It includes a situation, a cast of characters, guidance on what is likely to happen during play and what the GM might do, and a set of pre-generated characters for the players to use! Before turning to this adventure, make sure you're familiar enough with the game and the setting by reading the first part of this booklet.

Overview

If you've never played a tabletop roleplaying game before, welcome! Starting a new hobby can feel daunting, but everything you need to learn how to play is included right here in this book, including how to make your heroes and tell amazing stories in the Avatarverse. Don't be afraid to jump in and get started; the best way to learn how to roleplay is to try it out for yourself!

Avatar Legends: The Roleplaying Game is a heroic adventure game set in the world of *Avatar: The Last Airbender* and *The Legend of Korra*. This world is a fantasy setting inspired by Asian and North American Indigenous cultures, a land filled with breathtaking landscapes, majestic hybrid beasts, and unique marvels of technology and industry. Yet, it is also a world defined by struggle in which there are no absolute villains or perfect heroes—only people with complex motivations who come into conflict with others while striving to forge a future they believe is best.

In this game, you and your friends tell a story about a group of young heroes—the player characters, or PCs—who join together to fight for what's right in a complicated and nuanced world. One of your friends acts as the gamemaster (GM), describing the problems the heroes face and the people they meet along the way; the rest of you take on the roles of your own PCs, seeking to make the Avatarverse a better place.

This game focuses on stories of adventure and the personal journeys of heroes through the various trials in their lives. If you have ever wanted to throw yourself into the Avatarverse and craft your own adventures alongside your closest friends, then **Avatar Legends: The Roleplaying Game** is for you!

What is an RPG?

A tabletop roleplaying game (sometimes abbreviated to TTRPG or RPG) is a storytelling game for three to six people played at a table—or online—with pen, paper, and dice. The game plays out as if you and your friends were cooperatively telling a story together. Over a few hours, your collective tale evolves and changes, going to new and unexpected places based on the characters' actions.

Most players take on the role of a character in the setting of the game, called a PC, but often referred to in this text as a hero or a companion. Alongside your friends—who play their own characters—you describe what your character looks like and what they do. You say what they say, either describing their words ("I say something intimidating and glower at the guard!") or speaking them verbatim ("I say, 'I'll never forgive the Fire Nation!'"). You think about how your character thinks and feels, and you guide all their actions.

One of your friends plays a special role—the gamemaster (GM). They portray the rest of the world, including all the other characters. They describe what every other character does or says and fill in any holes in the setting so that everyone at the table shares the same imaginary world in their heads. In a game focused on an existing property, like **Avatar Legends: The Roleplaying Game**, the GM also helps to productively introduce existing story elements like major characters or events from the setting.

The GM isn't playing against the other players. They're here to try to represent the world faithfully while building out a set of interesting conflicts—to say what happens and what exists in a way that makes the fictional world make sense.

Your Heroes

In **Avatar Legends: The Roleplaying Game** you play one of the many heroes of the Four Nations. Your goal is to protect the world from harm and stand up for those without the power to stand up for themselves. You fight on the side of what is right, even if that is the most difficult path to take, and you understand that to achieve peace there must be balance in all things.

In the full game, each player creates their own hero using a **playbook**, a kind of hero archetype—a set of abilities and details and story elements all wrapped together to help you make the coolest character possible. Each hero is known as a **player character (PC)** in contrast to characters not controlled by the players called **non-player characters (NPCs)**.

In this booklet, you'll find pre-generated characters, ready to play and get into the action. They have some pre-selected elements, but they also have plenty of space for you to determine more about them. As you play, you'll make them your own!

You and your fellow PCs are the main characters; your decisions matter the most to the tale you're telling together. As you play, the GM presents the PCs with locations, situations, and characters that create new, interesting choices and events. You decide what your heroes do to respond to the situations they encounter!

Alexander Peroulakis (Order #41897682)

The Rules

For the most part, **a tabletop roleplaying game plays like a conversation**—you take turns speaking, describing the action or sharing dialogue, reacting to each other, switching back and forth between in-character and out-of-character speech. The conversation leads to places of uncertainty, times when no one knows what happens next. When one character tries to jump from a burning building to safety—across a ten-foot gap—no one knows for sure what happens: do they make the jump or come crashing down?

In those moments, you turn to the game's rules; they help you to figure out what happens in times of **tense uncertainty**, guiding the conversation forward into new, interesting, and surprising outcomes.

What's more, the GM also acts as a kind of impartial judge, helping the table determine when the rules come into play. If there's ever doubt about whether or not the rules apply, the GM acts as the final arbiter and decision maker. If a character is jumping from a burning building, the GM might look at the rules and the situations in which they're supposed to come into play, and then decide that, yes, there *absolutely is uncertainty here*. Time to go to the rules!

If, on the other hand, a character is jumping from one building to another when there's no fire and the two buildings are practically touching, the GM might look at the rules, look at the situations in which they're supposed to come into play, and decide that there's no real uncertainty here. There's no tension. The character just does it.

When the rules do apply, they guide you to what happens next in your particular game and story. The GM will help to interpret the results, as well, to make sure they fit the game and the story. Through this system, the rules will lead to interesting and surprising oucomes for everyone involved!

The Story

Telling a story together through roleplaying isn't like writing a screenplay, in which a sole writer is in complete and total control over the narrative. Instead, the GM offers problems for the players to confront while making room to be surprised by how the PCs respond to the conflicts at hand, and the players make choices about what their characters do, playing off each other and finding out what happens together.

Thus, each individual story of **Avatar Legends: The Roleplaying Game** is like an **episode** of your own television show—the heroes learn about problems, figure out what they want to do, engage in some action, then discover the resolution of those problems through their choices. But unlike those shows, nothing is scripted, and you play to find out what happens!

You can play an individual session of play, featuring exciting conflicts and tense moments, almost like a movie. And you can play an ongoing set of sessions, a campaign, experiencing ongoing story arcs and character development. In both cases, though, this game depends upon you playing to find out what happens so everyone at the table can be surprised and excited!

The Avatarverse

In the full game of **Avatar Legends: The Roleplaying Game,** you begin by picking an era as the backdrop for your game. The eras are each tied to the span of an Avatar's life—except for the Hundred Year War Era during which Avatar Aang was frozen—and focus on distinct themes which define the type of game you play. The five eras included in the core book of the game are:

The Kyoshi Era, which covers the events right after *The Shadow of Kyoshi* novel. Play in the Kyoshi Era if you want to fight in battles against rogues and bandits and deal with governmental corruption as the nations establish their borders.

The Roku Era, which covers the time right after Sozin became Fire Lord and before Roku married. Play in the Roku Era if you want to deal with tensions between different nations and the trials of maintaining an uneasy peace.

The Hundred Year War Era focuses on the time just before Avatar Aang's awakening at the beginning *of Avatar: The Last Airbender*. Play in the Hundred Year War era if you want to rebel against unjust rule, protect the weak, and stand up to tyranny.

The Aang Era, which is set immediately after the events of the *Imbalance* comics trilogy, some time after the end of *Avatar: The Last Airbender*. Play in the Aang Era if you want to heal the world after tragedy and help push it into a brighter future.

The Korra Era, which covers a period that takes place after the events of the *Ruins of the Empire* comic trilogy, sometime after the end of *The Legend of Korra*. Play in the Korra Era if you want to deal with the repercussions of imperialism and play in a modernized era.

Each adventure is set in a different era. The era you're playing in and the plot-relevant era information are provided in the adventures themselves.

The Four Nations

For centuries, the world has been split into four distinct nations each with their own cultures and customs. While individuals from these nations often form lifelong bonds of friendship and love, the nations themselves are often in conflict.

Not every nation or people will show up in every session of play, but here's a short summary of each of the Four Nations, their history, and some of the most important issues surrounding them, to give you a grounding in the setting.

Alejandro Pennicks (Order #1887652)

THE EARTH KINGDOM

The largest of the Four Nations, the Earth Kingdom has been ruled by a monarchy for much of its history. It is known for its sheer vastness and diversity of both geography and peoples. Despite the history of hardship in the rural areas neglected by the government, the citizens of the Earth Kingdom are known for their strength, resilience, and unyielding nature. When they are knocked down, they rarely stay down for long. They draw their strength from the immortal earth and immovable mountains.

THE FIRE NATION

The Fire Nation is located on a group of islands to the west of the Earth Kingdom. It boasts an impressive military, and its navy is a force to be reckoned with. This is in large part because travel by water is a necessity on the islands. In addition to its military, the Fire Nation is known for its robust economy and industrial achievements. The Fire Nation is filled with people who value innovation, technology, discipline, and strength of all kinds.

THE AIR NOMADS

Determined to focus on a spiritual life separate from the rest of the world, the Air Nomads roamed the world while maintaining four distinct Air Temples in nearly inaccessible locations. Tragically, Fire Lord Sozin ordered the Fire Nation military to kill all Air Nomads at the start of the Hundred Year War; Avatar Aang was the only survivor. Over a century later, a number of people gained airbending abilities during the Harmonic Convergence, ushering in a new Air Nation under the guidance of Aang's son, Tenzin.

THE WATER TRIBES

Divided into the Southern Water Tribe and the Northern Water Tribe—alongside a smaller group based in the Foggy Swamp—the people of the polar tribes are skilled at sailing and navigating challenging terrain. However, there is a long history of tension between the two tribes, and the Southern Water Tribe has often struggled while their Northern counterpart thrived. Both are known for their powerful loyalty and unrelenting perseverance, like the waves of the ocean crashing onto the beaches' shores.

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Bending & Trainings

Within the Avatarverse, many people have incredible skills and abilities. The most well-known of these are different forms of bending, a kind of elemental manipulation based on motion and spiritual alignment. A bender is born with innate elemental abilities, but must undergo training to master their element. All benders (except the Avatar) can only bend a single element, though specialized forms of bending can push that element to its limits. The four elements are: water, earth, fire, and air.

But bending is far from the only training held by heroes of the Avatarverse. Many other heroes are expert martial artists, wielding weapons with incredible skill and agility, while others are genius technologists, inventing new devices that can solve problems bending can't even touch.

Waterbending

Water is movement, change, and grace. The element cannot be broken and even in its most rigid forms has the ability to melt and reform. It is a dynamic element, subtle but powerful. Waterbending is inspired by the real-world martial art *Tai Chi*. This style's flowing motions allow a Waterbender to use their element defensively to redirect an opponent's attack, or offensively in the form of water whips, ice attacks, or large waves. Certain Waterbenders can also redirect energy paths in the body to heal injuries.

Earthbending

Earth is strong, stable, and constant. The element stands the test of time; it is a steady element, bold and unyielding. Earthbending is inspired by the real-world *Hung Ga*, known for solid stances and blunt punches, with fists formed into diverse shapes and toughened by striking exercises. Earthbenders can harness the formative energy of the earth, powerfully punch boulders, and ride platforms of stone to impossible heights.

Firebending

Fire is pure energy, destruction, and regeneration. The element can either consume everything around it in a powerful blaze, or heat it with a brilliant intensity that is impossible to ignore. It is an energetic element, bright and mighty. Firebending is inspired by the real-world *Northern Shaolin*, associated with the Shaolin Monastery. These fighters use fast, athletic movements including jumps, spins, and extended linear stances, powered by breath. Firebenders can exhale fire, wield flames like daggers, and grow a singular flame into a raging bonfire.

Airbending

Air is flexible, playful, but still powerful. The element goes where it wills and expands and contracts to meet its environment. Air is an open element, breeding freedom and bolstering spirits. Airbending is loosely based on the real-world *Baguazhang*. The martial art's circular motions and footwork allows one person to defend against multiple enemies. Airbenders are quick and nimble using their skills to defend from and evade attacks. Airbenders can ride balls of spinning air, quell cyclones, and sweep even the heaviest objects into weightlessness.

Weapons

Weapons are precise, intimidating, and fierce. They demand craftsmanship to create and discipline to master. In the right hands, a weapon can level the playing field between a non-bender and a bender. Fighters trained in the use of weapons can come from any nation. Their first specialty likely comes from their home nations, but it can also include unarmed combat such as chi-blocking. Weapons in the Avatarverse take inspiration from real world Asian and Indigenous cultures, such as the Chinese *dao* (saber) and other traditional weapons.

Technology

Technology is brilliance, power, and innovation. It changes what is possible and pushes the boundaries of established norms. It is intricate, yet mighty. Technological innovation can be found throughout the Four Nations; heroes who use technology spring up all over the world. Of course, advanced technology varies by the era—an Earth Kingdom technologist in the Roku Era might use smoke bombs and traps, whereas a technologist in the Korra Era might use an electrified rod or mechanized vehicles!

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Playing the Game

This section includes the basics of playing the game, including an explanation of core ideas of the game as a whole, like what it means to play to find out!

Playing to Find Out

Avatar Legends: The Roleplaying Game depends upon a crucial core idea: **play to find out what happens**.

There will be times in the story when you think you know exactly what should happen next, when the path of the tale you've been telling becomes clear and you feel like you know just where the game should go next.

But as Uncle Iroh said, "Destiny is a funny thing. You never know how things are going to work out." Part of the fun of this game is not knowing where the story will go. Let go of the need to control the narrative and play to find out what happens! Don't pre-plan your story; instead let the mechanics lead you into unexpected, novel outcomes based on the conflicts that emerge from the decisions you've made throughout the game.

The adventures included here mostly set up complicated situations and possible ways things might progress, without demanding a specific track or set of outcomes. Playing through them will always lead to different stories based on how the PCs act and what they choose to do!

Safety Tools

Avatar Legends: The Roleplaying Game is a family-friendly game. At the same time, following the game where it takes your story can sometimes lead you to some pretty uncomfortable spaces, especially around the darker themes of *Avatar Legends* stories.

In general, it's always a good idea to talk about the game, before you start, during play, and afterward. Check in with your fellow players often and be sure everyone is having fun together. Be mature and understanding with each other as you talk about how the game affected you and others, including times in which you disagreed about what should happen or how it felt.

Beyond talking, there are many tools for keeping your table on the same page, to make sure the game is comfortable and fun for everyone. Check out the *X-Card* by John Stavropoulos at tinyurl.com/x-card-rpg and *Lines and Veils* compiled by Robert Ian Shepard at tinyurl.com/lines-veils-rpg.

The Conversation

If you remember playing pretend with your friends as a little kid, the conversation that drives a roleplaying game is kind of like that! You talk about the interesting things your characters do, have adventures, and build on each other's contributions. You might invent new characters on the spot if you need them, but you might also play the same characters over and over in a continuing story of adventures, one after another.

A game like **Avatar Legends: The Roleplaying Game** is much like that, just with additional tools to guide the conversation! The tools of the game aren't limits on your imagination; they are springboards and structures that push you to keep things moving in interesting directions.

Alexander Peroulakis (Order #41897682)

Framing Scenes

The best way to keep the conversation moving is for your group to frame scenes—situations that put the companions in the middle of interesting conflicts and opportunities. The GM has the most responsibility for framing scenes—they ultimately decide which scenes get played and which don't—but everyone in the group can help ensure scenes start in a compelling place and go somewhere meaningful. Any player can offer up scenes for the group, contributing to the narrative by suggesting a scene to push the story forward.

Hard Scene Framing

Sometimes the GM wants to quickly move things along or jump right into a tense or difficult situation. The GM tells you what's happening and all you can do is react!

This technique is called hard scene framing, mostly because there's less room for negotiation: the scene starts and the companions must react as best they can to the unfolding drama. While villains may love to monologue, sometimes they don't give the PCs a chance to plan before they unleash their dastardly schemes

What Do You Do?

"What do you do?" is a constant refrain while playing. The story moves quickly, and there isn't time for you to construct detailed plans when Fire Nation soldiers are invading a village or a spirit portal threatens to destroy a city block. Scene framing is about getting characters to the question "What do you do?" as quickly as possible, making the companions' choices count because they are in the middle of the action.

In fact, this game is about action, about stories of the companions seizing the day and making a difference for the people around them. Even scenes with normal conversations, quiet reflection, or intimate moments are dramatic or meaningful, as the characters try to address the issues that matter to them by convincing people to act.

Fictional Positioning

The world you create together when you play is called the fiction, the collection of everything happening—and that has already happened—in your story, your episode, your season. The fiction includes the setting of the game, all the history of the Four Nations and their interplay…but more importantly, it includes everything your characters are, have been, and have done. You won't write down every moment that occurs, but your group has a collective memory, an agreement about what happened and who did what!

Sticking to what you've contributed to the fictional position you've established—even if it makes trouble for your hero and their companions—takes discipline. You should hold yourself true to what's already happened, even if you didn't know at the time how your actions would influence the story. But part of the joy of playing this game is discovering how the fiction adds up and creates surprising and interesting outcomes you never could've predicted.

Moves and Dice

The moves connect your heroes to the fiction in exciting ways. **Each move is a small set of rules that resolves conflicts, answers questions, and pushes the story forward**. Moves are like the programming of the game—"When you do X, then do Y"—defining the fiction when the PCs take meaningful actions.

One exciting thing about this kind of storytelling is that sometimes no one—not even the GM—knows what will happen next. In these moments, the moves take center stage, helping you and your group decide what happens to resolve the uncertainty.

Triggering Moves

Moves are triggered by something you say in the conversation, usually an action your hero takes in the fiction. If you want to trigger a move, you have to do the thing that triggers it. Since every move ties directly into the fiction, all moves are governed by the same idea: *to do it, you do it*.

What if you want to do something not included in these moves? If there is no uncertainty, risk, or danger, then you just do it. But nearly always, if the GM and the players are uncertain about what happens next due to the risks and dangers involved with a particular action, then that action triggers a move.

Rolling Dice

When you commit to a course of action that triggers a move, you usually end up rolling dice. **You don't roll dice any other time**. If a move calls for dice, roll them and consult the move results.

When a move asks you to roll dice, roll two six-sided dice (2d6), add the two results together, and follow the outcomes of the move. Moves usually ask you to roll with a stat—like "roll with Harmony"—meaning you add that stat to the dice total. There are ways to get bonuses—or suffer penalties—to your roll, but you never roll with more than a +4 or less than a -3, no matter what bonuses or penalties you have.

Move outcomes are generally straightforward: anything totaling 7 or more is a hit, anything totaling 6 or less is a miss. In general, **a hit means you get what you want**; rolling a 7+ on the dice is almost always preferable to rolling a 6 or less.

When you roll a 7+, you get something, but it's not always pretty. When you roll a **7–9—a weak hit**—there might be some serious costs or complications, but your roll is not a failure. A **10+ is often described as a strong hit**, which usually comes with an exceptional effect. Most of the time, you're hoping for a 10+ when you pick up the dice and roll!

Misses and Failures

A miss isn't always a failure: it just means the GM tells you what happens. It's likely your character won't like what the GM says, as the GM's job is to push the fiction in interesting directions, but—as a player—you can enjoy the way the twist ramps up the tension. In fact, some of the most interesting misses give you exactly what you wanted but in the worst possible way.

Alexander Pennikis (Order #1887652)

Core Elements

Here are a few more important elements of the game that show up in virtually every session!

Fatigue

Every companion has a fatigue track with five boxes on it. When you mark fatigue, it represents getting physically, mentally, and/or emotionally tired, stressed, and worn down. Once you've marked all five boxes, you're on the verge of collapsing or passing out; nearly everything risky you do might put you out of action.

If you've marked all five fatigue boxes, then any time a game rule gives you the choice between marking fatigue or doing something else, you have to do the something else. If a move says you must mark fatigue to use the move…you can't use the move. If someone or something else inflicts fatigue on you, involuntarily, then since you have no boxes left to check, you mark the same number of conditions instead.

Clearing Fatigue

So, how do you get less fatigued? You can always **guide and comfort** other PCs—and they can **guide and comfort** you too! **Guiding and comforting** each other allows you to clear fatigue (and conditions) when your companions are there for each other, offering advice and support in times of need!

Of course, getting some rest helps as well. If you get a chance for some time away from your pressing troubles and exciting adventures, you can clear fatigue off-screen, between 2-fatigue and 5-fatigue depending on how much time you rest and how comfortable your rest actually is. The GM decides how much fatigue you clear for resting.

Conditions

A condition is an emotional state which leaves you uncomfortable and vulnerable. Every companion has five conditions they can mark when something particularly stressful happens to them: **Afraid**, **Angry**, **Guilty**, **Insecure**, and **Troubled**. If you don't have a condition marked, you might still feel that emotion, but it won't last long or isn't intense enough to affect your actions. If you have a condition marked, then you feel the associated emotion at some deep level, and it might affect your actions in subtle ways, even if you don't openly show the emotion to others.

How should a character act when they're Afraid or Insecure? That's entirely up to you! The one thing pre-defined about the effect of each condition is how it affects specific moves you make, giving you a penalty to the following moves. As long as you're…

- **Afraid**, take -2 to **intimidate** and **call someone out**
- **Angry**, take -2 to **guide and comfort** and **assess a situation**
- **Guilty**, take -2 to **push your luck** and +2 to **deny a callout**
- **Insecure**, take -2 to **trick** and **resist shifting your balance**
- **Troubled**, take -2 to **plead** and **rely on your skills or training**

Condition penalties are added to your stat along with any other modifiers, like a stat or bonuses from assessing a situation.

Taken Out by Conditions

If you've already marked all five conditions and you must mark another, you're taken out. You become unconscious, injured, distraught, or trapped. Your actions can't trigger moves or affect the scene anymore. You're at the mercy of the other characters in the scene and might be disarmed, captured, or otherwise limited. Even if a companion tries to **guide and comfort** you, you can't open up to them at all or clear any conditions. It's not until after the scene ends that you recover, after you've had some time off or your opposition frees you. When you recover, clear all marked fatigue, but keep all your conditions marked.

Clearing Conditions

You can remove a marked condition in a few ways. One of the other PCs might try to **guide and comfort** you, or you might do something costly or risky to clear a specific condition. To clear…

- **Afraid**: run from danger or difficulty.
- **Angry**: break something important or lash out at a friend.
- **Guilty**: make a personal sacrifice to absolve your guilt.
- **Insecure**: take foolhardy action without talking to your companions.
- **Troubled**: seek guidance from a mentor or powerful figure.

After clearing the condition, you feel better about yourself and the situation, but not right away—you fully clear the condition at the end of the scene, not immediately.

You can clear multiple conditions in one scene, but you continue to be affected by the penalty for the entirety of the scene.

Hold, +1 Forward, & +1 Ongoing

Some moves refer to hold, taking +1 forward, and taking +1 ongoing as outcomes—these are bonuses! **Hold** is a temporary resource connected to the move you got it from—when you receive it, you "hold" onto it until you spend it as outlined by that move. If a move tells you to "hold 3," for example, you gain three points to spend on that move's options and effects. Moves with hold often tell you how to spend it, like "one-for-one," meaning you can spend one point of hold on one of the move's possible effects. You might spend hold right away on an effect or save it for later in a scene.

Hold usually has to be spent in the course of the conversation or scene in which you gain it, unless the move specifies how and when the hold expires. If you're unsure if your hold is still available, ask the GM for clarification.

When a move tells you to **take +1 forward**, you gain +1 on your next roll that applies. These effects often state "take +1 forward to/when ____," meaning the bonus is added to the action or circumstance listed. Once you've used the bonus, it's gone.

When a move tells you to **take +1 ongoing** instead, that bonus applies to *all* applicable rolls as described by the move. Moves that give +1 ongoing tell you how long the bonus lasts for, but if need be, the GM is the final arbiter of when the bonus ceases to apply—usually when much time has passed or the situation has substantially changed.

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Balance

Every PC has a **balance track** that consists of two **principles**, core beliefs or ideals your character wrestles with throughout their adventures.

Principles, Balance, and Center

Each balance principle reflects a specific worldview, manifesting as part philosophy and part feeling. When they appear on your playbook, that means they're both important to your character and in tension with each other, establishing your character's inner conflict. During the story, your character's thoughts and experiences push and pull them towards one idea or the other.

You track how you feel about your principles on the balance track—both your **current balance** and your **center**, the point to which you return to when you have time or rest. Your balance may **shift** as a result of moves, or as a result of an NPC consciously or unconsciously shifting your balance towards a principle by how they speak and behave toward you, but your character's balance returns to their center over time.

Like conditions, your balance is a tool you can use to guide your character that has mechanical effects, but your balance doesn't limit your actions unless someone **calls you out** (page 13) to act in accordance with one of your principles or you **lose your balance** (page 15).

Shifting Your Balance

When told to shift your balance toward one principle or the other, you move your balance (however you track it, be it with a stone or a penciled-in circle) toward the end of that track where that principle is written. The moves of **Avatar Legends: The Roleplaying Game** often tell you when to shift your balance, but sometimes the GM also shifts your balance because of the decisions you've made in the story.

When told to shift your balance towards your center, you shift your balance towards wherever your center is currently; when you're told to shift your balance away from center, you shift your balance away from your center and toward one of your principles. If you are at your center and told to shift your balance away from center, you pick which way it shifts. No matter which direction you shift, you lose your balance if you shift off the end of one side of your track.

Losing Your Balance

If a shift takes you over the edge, past the end of the track, you lose your balance (page 15). Characters who lose their balance—including NPCs—lose control of their powers, act out in accordance with their principles, or even give in to their opposition! They regain control after they have some time to recover, but they must **shift their center** as a result of the experience.

Returning to Center

Whenever time passes—or you have a chance to rest and reflect—reset your balance to your center. A single night usually isn't enough for your character to regain their composure and bring their balance back to center, but it's possible that a particularly calming location or practicing meditation might help you find yourself again…

Bending

In *Avatar: The Last Airbender* and *The Legend of Korra*, most of the heroes are benders capable of amazing feats. The ones who aren't benders have incredible mastery of weapons or technologies that rivals bending itself!

But regardless of their bending prowess—or other fantastic abilities—the stories of Avatar Legends aren't really about the companions' bending. Instead, the characters use their bending to go on adventures in service of their broader story—finding their role in the world, exploring the drive inside their heart that moves them, caring for the people in their lives.

Bending works the same way here—you use it constantly… but it's not your story. All of the trainings, including bending, are tools your character uses to get stuff done, whether fighting to protect the innocent from immediate harm or convincing political leaders to take the problems of ordinary people seriously.

What does that look like in the game? Trainings don't have a lot of limits, so it's up to you and your group to say when and how your training is useful. Sometimes, it's obvious—"I waterbend that boat back to us so we can save the people on it!"—but sometimes it's a bit more subtle—"I want to earthbend out little handholds all up the side of this building so we can climb it!"

Either way, the mechanics of **Avatar Legends: The Roleplaying Game** both support and challenge you as you use your powers. As you push yourself to accomplish great things with your training, you'll find costs and complications that make those accomplishments meaningful; when doing easy things, you and the GM will simply say what happens.

Just remember…your training is always part of the fictional position of your character within the story. You can't waterbend a boat to you if you can't waterbend; if you're a Firebender or Earthbender you have to swim to that boat instead. And there are specialized bending techniques using skills like lightning redirection or metalbending that must be learned on your journey.

Alexander Pannikkis (Order #1887652)

Moves

Moves are the core of playing **Avatar Legends: The Roleplaying Game**. Whenever a player takes an action that triggers an appropriate move, or something happens in the game that triggers a move, you pick up the dice, roll, and follow what the move describes! If something isn't a move, you don't roll—either it happens or the GM makes their own move.

Moves are broken up into **basic moves** that every character can make, **playbook moves** unique to each playbook, and moves related to specific parts of the game that need their own categories, like **combat moves**. This section describes how and when to make the moves most central to the game—basic moves and balance moves—as well as how to run combat exchanges with techniques.

Using Moves in Play

There are two key phrases to keep in mind when playing—always follow the fiction, and to do it, you need to do it.

Always Follow the Fiction

As you describe what your character does and says, the GM responds by describing what NPCs say and do, as well as how the world responds—this is the "conversation" of the game. At some point, you'll come to a situation where the outcome of your action is uncertain or dangerous, or otherwise triggers one of the game's moves. When that happens, turn to the triggered move, roll the dice (or not, depending on the move), and do what the move says.

If you describe an action that doesn't trigger a move, there's no need to roll any dice—it wasn't a move, and there's no uncertainty! The GM might say that you do it outright, or they might make a GM move of their own in response, according to their agendas, guidelines, and baselines (see page 29 for more). In this way, you're *always following the fiction* by focusing on what's happening in the story and turning to the game mechanics as they come up.

To Do It, Do It

If you want to make a specific move, you can—you just need to describe what you're doing and how you're doing it. Make sure you actually hit the trigger of a move before reaching for the dice!

In some cases, your action might actually trigger a different move than the one you wanted—a sheltered monk who tries to pick a pocket is probably pushing their luck instead of relying on skills and training. Even if you want the results or effects of a move, you need to do more than just say "I make this move" and roll the dice—*you need to do it to do it.*

As a player, focus more on describing what your character does first and turn to the moves as you find yourself making them. However, it's totally fine to try and angle your actions and roleplaying towards making certain moves—especially your cool and unique playbook moves!

Basic Moves

Every character in **Avatar Legends: The Roleplaying Game** can use basic moves, each of which move the game's story forward. There are seven of them: **assess a situation**, **guide and comfort**, **intimidate**, **plead**, **push your luck**, **rely on your skills and training**, and **trick**. The move to **help another companion** is also explained here. This section covers how each of the moves work in more detail with in-game examples.

Assess a Situation

When you **assess a situation**, roll with **Creativity**. On a 7–9, ask one question. On a 10+, ask two. Take +1 ongoing when acting on the answers.

- What here can I use to _____?
- Who or what is the biggest threat?
- What should I be on the lookout for?
- What's my best way out/in/through?
- Who or what is in the greatest danger?

Looking for a way to escape the path of a rampaging boar-q-pine, scouting ahead for danger in a mysterious cave, sizing up your opposition in a heated negotiation—any time you try to gather specific or useful information during a tense moment, you make the **assess a situation** move. If you're simply taking in a scene or looking for surface details about a situation, you don't trigger this move just yet. The GM tells you everything you could want to know at the surface level—even if they tell you, "From a quick glance, you're not sure, you can't tell." Once you start scrutinizing a situation in more detail, look for specific information, or want to find answers to any of the questions listed under this move, then you're **assessing a situation**.

Crucially, the GM always answers the questions fully and honestly. When you ask, *"Who or what is the biggest threat?"* their answer is the biggest threat. If someone new shows up or the situation changes, then the answer might change, but at the moment that you ask the question, you can know the answer is complete and true.

Whatever answers you get, you take +1 ongoing when acting on that information. If the situation changes significantly—like if a new, bigger threat appears or you find your way out of the situation—then this bonus no longer applies. It's possible to act on multiple answers at once, in which case you stack the +1 ongoing bonus, as long as you don't exceed the limit of +4 to a roll (including your stats).

Alexander Peroulakis (Order #41897682)

Guide and Comfort

When you try to honestly **guide and comfort** another person, roll with **Harmony**. On a hit, they choose one:

- They embrace your guidance and comfort. They may clear a condition or 2-fatigue, and you may ask one question; they must answer honestly.
- They shut you down. They inflict a condition on you, and you shift their balance in response.

On a 10+, if they embrace your guidance and comfort, you may also shift their balance.

Offering life advice to a friend as you brew them a cup of tea, reaching out to someone in pain to show them they're not alone, teaching a peer self-control through a bending exercise—any time you try to comfort, offer guidance, or steer someone's course of action through wisdom, not persuasion, you're **guiding and comforting** someone. This move allows you to help others clear their conditions and fatigue, while also learning about their current feelings…as long as they open up to you. The person you're trying to **guide and comfort** might not want to hear any advice and push you away instead!

In order to trigger this move, you need to honestly offer comfort or guidance to someone else. If you're deceiving someone by being nice, you're **tricking** them, not **guiding and comforting** them. If you're desperately trying to get them to act in a certain way for your sake, then you're probably **pleading**. If you're pushing them to act in accordance with their own values, you're **calling them out** with their principle. When you **guide and comfort**, you're being genuine and showing the other person you care about them and how they feel. You might be offering wisdom or advice, but you're not getting them to do something right this second—you're just trying to guide them to a better place, to a better balance.

Remember, you can **guide and comfort** another character at many different times, even in between combat exchanges—you might be able to end a fight by getting your foe to open up to you!

Intimidate

When you **intimidate an NPC** into backing off or giving in, roll with **Passion**. On a hit, they choose one. On a 10+, first, you pick one they cannot choose.

- They run to escape or get backup.
- They back down but keep watch.
- They give in with a few stipulations.
- They attack you, but off-balance; the GM marks a condition on them.

Demanding surrender from a *daofei* society leader at spearpoint after taking out their minions, using your family's dangerous reputation to pressure a smuggler into giving you a stolen item, threatening a bouncer to let you into an exclusive gambling house—any time you threaten an NPC into retreat or surrender with words or fists, you are **intimidating** them. You might **intimidate an NPC** with physical threats and harsh words but you can just as easily intimidate them with displays of power, blackmail, or other more subtle tactics. As long as you're trying to scare them off or pressuring them to give up/in, you make the move.

If you roll a hit to **intimidate**, your target (not you) chooses one of the four options based on their goals and the fiction. If you roll a 10+, you limit the NPC's actions by removing one option before they choose, pushing them further in the direction you want.

Note that you can only target NPCs with this move—if you want to push your companions to do (or not do) something, you need to try a different tactic. Although you might argue with each other about the right thing to do at the moment, PCs in **Avatar Legends: The Roleplaying Game** find other ways to resolve differences and have more agency than NPCs.

Plead

When you **plead with an NPC** who cares what you think for help, support, or action, roll with **Harmony**. On a 7–9, they need something more—evidence that this is the right course, guidance in making the right choices, or resources to aid them—before they act; the GM tells you what they need. On a 10+, they act now and do their best until the situation changes.

Begging a friendly innkeeper to hide you from the Fire Nation soldiers pursuing you, asking a grateful prisoner you've just freed to stay and help instead of escaping, asking a mentor to teach you a bending technique they don't think you're ready to learn—any time you try to get help or a favor from an NPC, you are **pleading with an NPC**. This move is for more than just calling in a favor or asking for them to back you up. If you ask an NPC for something small (especially something that doesn't cost them anything), or request help that they're already willing to give, you don't trigger this move. If they're reluctant to assist, the request could cost them or put them in danger, or other things at play might cause them to resist, then you need to **plead** with them to get their help.

Alexandro Fernandes (Order #1887652)

The other important thing about triggering this move is that the NPC needs to care what you think. If you try to convince an utterly hostile NPC, an NPC who doesn't take you seriously, or an NPC whose life and wellbeing isn't affected by you in any significant way, you can't **plead** with them.

In general, this move covers persuasion that isn't rooted in wisdom or philosophy, and instead focuses on immediate action. If you're trying to guide someone to (or away from) balance, then you're **guiding and comforting** them; if you're trying to get them to act in a specific way right now, you're **pleading** with them.

Push Your Luck

When you **push your luck** in a risky situation, say what you want to do and roll with **Passion**. On a hit, you do it, but it costs you to scrape by; the GM tells you what it costs you. On a 10+, your boldness pays off despite the cost; the GM tells you what other lucky opportunity falls in your lap.

Swimming through rapids after a pirate ship, convincing someone you weren't stealing from them after being caught red-handed, leaping to catch a priceless artifact before it shatters on the floor while your hands and feet are bound—any time you rely on fate and luck to carry you through instead of skills or training, you're **pushing your luck**. If you're attempting something complicated or risky outside the scope of your training (bending, weapons, or technology), or one of your backgrounds, you trigger this move. A character who's never sailed before has to push their luck to steer a boat through a heavy storm, while a PC who served on a pirate ship's crew could **rely on their skills and training** to do the same thing.

This acts as a catch-all move for doing anything risky that doesn't neatly translate to any of the other basic moves. If the outcome of your dangerous action is uncertain or you're relying on fortune itself to carry you through a risky action, you need to **push your luck**.

In some cases, you might try to do something simply beyond both your skills and training, or you might be hoping for a lucky break. The GM may either say you outright can't do that given the circumstances or just tell you what happens when you try.

Rely on Your Skills and Training

When you **rely on your skills and training** to overcome an obstacle, gain new insight, or perform a familiar custom, roll with **Focus**. On a hit, you do it. On a 7–9, you do it imperfectly—the GM tells you how your approach might lead to unexpected consequences; accept those consequences or mark 1-fatigue.

Using wilderness survival skills to pacify an angry armadillo-bear, invoking courtly etiquette to blend into a Fire Nation noble's party, creating handholds in a stone wall to infiltrate a compound—any time you use your expertise and knowledge to overcome a significant complication or risk, you're **relying on your skills and training**. When you try to do something risky that isn't covered by any of the other moves and involves your training, one of your backgrounds, or other skills, you use this move. Like **pushing your luck**, this catch-all move covers a lot of things but requires more specificity.

To know whether or not you can **rely on your skills and training**, you need to know *what* your skills and training are. At the start of the game, the clearest indicators of these are your training (bending, weapons, technology) and your backgrounds. If your character used to work at City Hall in Republic City (using the Urban and Privileged backgrounds), it stands to reason that you can **rely on your skills and training** to play politics and navigate bureaucracy, know your way around the city, and fit into high society.

The actual effects of this move cover a lot of ground, as well. First, you can try to overcome obstacles. "Overcome obstacles" is a fairly open-ended idea that almost always means, "solve a problem with your training or skills." Most commonly this means physical obstacles, like barriers or hazards, but it can mean social obstacles as well. You can even "overcome an obstacle" to quickly dispatch low-threat foes, if appropriate—clocking two clueless guards on the back of the head might knock them out with a single **rely on your skills and training** move, bypassing combat altogether.

You can also try to gain new insights. When you **rely on your skills and training** to do so, you're using your expertise or specific abilities to look for more specific information than what you might find just by examining a scene or even **assessing a situation**. You might use your training to improve or extend your senses or give you specialized insights that others without your skills might miss.

Your background also determines what kinds of information you can obtain—an Outlaw PC can identify and decipher thieves' signature graffiti, a Monastic PC can identify the significance of religious iconography, and so on. Whenever you want to learn something beyond the scope of **assessing a situation**, you can **rely on your skills and training** if it's in your wheelhouse.

Finally, you can try to perform a familiar custom. This aspect of **relying on your skills and training** is most often about social actions (like fitting in somewhere) but it also covers specific rites, rituals, and practices based on your training or background. If you're attempting to bypass an obstacle or navigate a situation that you've experienced before as part of your background or training, it's probably a familiar custom.

Alexander Peroulakis (Order #41897682)

Because this move covers so many different things, it can be tempting to use it for everything, so make sure you're not triggering a different move instead. Generally, if any other move fits better, use that one. If you're generally looking over a besieged area to see what's useful, what's in danger, and so on, you're **assessing a situation** even if you have a background as a siege engineer. But if you use that Military background as a siege engineer to specifically locate structural weak points for demolition (gaining new insight), you're **relying on your skills and training** rather than **assessing a situation**.

Where's the Bending Move?

There is no one "bending" move—bending (or an action using non-bending training) happens with a move, not because of it. Moves instead focus on your character's intent. In game terms, whether you sling a rock near a guard to get them to leave their post or use airbending to throw your voice and taunt them away, you're tricking them. You might **guide and comfort** someone by saying kind things to them, or you might create a gentle fire that warms the two of you as you huddle in the night air.

If you use bending in some way that doesn't match up easily with any of the other moves, it's most likely **relying on your skills and training**, but even then you might end up **pushing your luck** if it's particularly risky or uncertain.

Trick

When you **trick an NPC**, roll with **Creativity**. On a hit, they fall for it and do what you want for the moment. On a 7–9, pick one. On a 10+, pick two.

- They stumble; take +1 forward to acting against them.
- They act foolishly; the GM tells you what additional opportunity they give you.
- They overcommit; they are deceived for some time.

Faking illness to draw a guard into your prison cell, dressing up as a dark spirit to scare intruders away, convincing a ship captain to give you passage with forged papers—any time you use your wits and skills to fool, confuse, or deceive NPCs, you're **tricking an NPC**. This move covers all sorts of deception, from bald-faced lies to creating diversions. Whether you're bluffing your way into or out of somewhere, fooling or distracting someone, or otherwise convincing an NPC of a falsehood for some reason, it's a **trick**. If you just lie without any intent to push the NPC to action, though, you're not **tricking**. And if you lie in a particularly ridiculous, completely incredible way—the NPC has to be a fool to fall for it—then you're probably **pushing your luck**.

When you trigger this move, first tell the GM what you're trying to get the NPC to do. If you're not trying to get them to do something right this second, then you're not **tricking** them yet. On a hit, they take the bait and do what you want, but only for a short while. You then get to choose how they fall for your trickery—they might be briefly thrown off or flustered, make a mistake you can capitalize on, or buy it hook, line, and sinker. A roll of 7–9 lets you choose one of these options, while a particularly effective trick on a 10+ lets you choose two instead.

Help

When you take appropriate action to **help a companion**, mark 1-fatigue to give them a +1 to their roll (after the roll). You cannot help in a combat exchange in this way.

Airbending wind into the sails as your companion steers your ship through jagged rocks, splitting up to look for clues in an abandoned temple, putting on a dramatic performance to help sell your companion's con—any time you step in and assist another PC's actions, you are **helping a companion**. This can help them succeed by either improving their roll from a 6 (a miss) to a 7, or a 9 to 10!

In order to **help a PC companion**, you must provide assistance somehow, and you must mark fatigue. It's not enough to say, "I'm helping" and mark fatigue—you need to explain how you're helping your companion succeed!

As mentioned before, **helping a companion** can only increase their roll by 1. If your help doesn't bring your companion up a range of success (i.e. **helping** on a roll of 6 or 9), there's no need to **help**—it won't change the outcome of their move. You also can't help more than once for the same ally's move, even if you have the fatigue to burn. However, you can still count on the rest of your companions—multiple allies can **help** with the same move! To do so, everyone providing aid to that PC's roll must describe how they assist in the moment and must spend 1-fatigue each.

You can **help a companion** on most moves *except* the **stance move** (see page 17) in combat exchanges. This is because the speed and chaos of combat emphasizes your individual actions. When fights break out, it's assumed that you are generally doing the best you can to defend yourself and others involved. Instead of **helping** on individual approaches themselves, you can still use techniques like Ready or Bolster to apply useful status effects to your allies or the environment, and you can coordinate your strategy in each exchange.

Alejandro Fernández (Order #1887652)

Balance Moves

In addition to the basic moves, every character can make any of the balance moves too. These moves affect your character's balance track, their principles, and the balance of others. The five balance moves are **live up to your principle**, **call someone out**, **deny a callout**, **resist shifting your balance**, and **lose your balance**. Your character's balance is their heart, what guides their story, and their long-term development all in one. This section explains how each of these crucial systems and moves work in detail.

Live Up to Your Principle

When you **take action in accordance with the values of a principle**, mark 1-fatigue to roll with that principle instead of whatever stat you would normally roll.

The Hammer wants to punch an antagonistic NPC that they blame for a bad situation, but realizes their target isn't some evil mastermind…they're scared and being manipulated by others. Rather than give in to their instincts, the Hammer offers a hand to the other person and declares that they understand what they're going through and want to help, not hurt them—the Hammer is **guiding and comforting** that NPC, but also **living up to their principle** of Care!

Any time you take action that aligns with one of your playbook's two principles on your balance track, you can **live up to your principle** before you make your move. Rather than roll with the stat that move normally tells you to, you roll with the principle's value on your balance track. This means as your balance track shifts hard to one side, you roll with an increasingly high bonus when **living up to your principle** in that direction. In this way, you can offset a low or negative stat by **living up to your principle** if that principle matches your action. However, this isn't something you can do all the time—pushing yourself to embody a principle in this way always costs 1-fatigue!

To trigger this move, your action needs to meet two conditions. First, it has to be an action that triggers a move with a stat roll (basic, playbook, even the **stance move**)—if a move tells you to roll without any modifiers, you can't **live up to your principle**, just like how you can't if a move's outcome doesn't require you to roll dice. Second, it has to fit the values of one of your principles.

If you want to **live up to your principle** but you're not sure how, talk to the GM or the group about how you can make your actions align with the principle you're trying to live up to. The GM might tell you that you need to do a little more to truly live up to that principle, or that you might need to pursue another course of action to live up to the principle.

Call Someone Out

When you **openly call on someone to live up to their principle**, shift your balance away from center, then name and roll with their principle. On a hit, they are called to act as you say; they must either do it or mark a condition. On a 7–9, they challenge your view of the world in turn; mark 1-fatigue or they shift your balance as they choose. On a miss, they can demand you act in accordance with one of your principles instead; mark a condition or act as they request.

When you make this move, you remind someone (a PC or NPC) of one of their principles and call on them to take immediate action related to that ideal. You might be reminding them of their responsibilities, begging them to live up to their ideals, or calling them on how their actions are inconsistent with their beliefs. You can't trigger this move by being subtle—you must openly call on them to do so. When characters in *Avatar: The Last Airbender* or *The Legend of Korra* tell people that they need to step up or act a certain way by appealing to their beliefs or using their own words against them, they're **calling someone out**!

When you make this move, you need to shift your own balance away from center first—this represents your character taking a strong position and standing up for what they believe in. You then name the principle you're calling on your target to live up to, and roll with the value of that principle—meaning you roll with *their* balance, not your own. You're more likely to succeed if you call someone out to live up to a principle they hold more dearly!

Remember, you need to name your target's principle to make this move—you need to know how to appeal to their beliefs. If you already know someone's principle, you're good to go. If you *think* you know an NPC's principle and call them out, you can still try to name their principle. If you're close enough that you essentially name the same idea, you can still make this move even if you're not exactly correct about the phrasing. The GM is the final arbiter of whether or not you are close enough.

On a hit, your words land and your target is called to act as you say—but you have *not* mind-controlled them somehow! Your target still has the agency to choose to do or not do what you called on them to do. If they don't choose to do what you call them to do, they must mark a condition as they feel internal conflict between what they want and their obligation. On a roll of 10+, that's where things end, but on a 7–9, your target gets a dig at you as well that forces you to let them shift *your* balance in turn however they want (unless you mark 1-fatigue). If you mark 1-fatigue, you're exerting yourself to rebut or ignore their push.

On a miss, you still call your target out—but they not only deflect your words, they turn the moment to focus on *you* instead, pressuring you to act in accordance with one of *your* principles! This doesn't have to be hostile or aggressive but just like when you **call someone out**, their response has weight to it.

Note that on a miss, you're pushed to act in accordance with one of your principles but you aren't being **called out**. This means if you roll a miss to **call someone out**, you can't **deny a callout** to refuse the demand they make as a result.

Alexander Peroulakis (Order #41897682)

Deny a Callout

When you **deny an NPC calling on you to live up to your principle**, roll with that principle. On a hit, act as they say or mark 1-fatigue. On a 10+, their words hit hard; you must also shift your balance towards the called-on principle. On a miss, you stand strong; clear a condition, clear 1-fatigue, or shift your balance, your choice.

NPCs can, and will, call on you to live up to one of your principles just as you can call them out. When they do, you *must* choose: accept their words and do what they demand (whether you like it or not), or reject them and make this move. The NPC doesn't have to know your principle; it's up to the GM to tell you when their demand for action lines up with your internal struggles.

When an NPC calls on you to live up to one of your principles and you **deny** them, you must roll with the called-on principle. If you're the Idealist and have +2 Forgiveness and -2 Action, you roll with +2 if you reject a call to Forgiveness or -2 to reject a call to Action. But this move is reversed from most—if you **deny a callout**, then you want to roll *low*, not high. This means that it's easier to reject NPCs calling on you to live up to the principle you're neglecting…and much harder to resist living up to what you believe in.

Unlike almost every other move, you have the most control when you roll a miss to **deny a callout**—a miss means that you hold your ground in the face of the NPC's influence. In fact, your resilience allows you to either clear a condition, clear 1-fatigue, or shift your balance however you choose.

If you roll a hit when **denying a callout**, they make you stop in your tracks; maybe you know deep down that they're right, or maybe they hit a sore spot. You have a choice: either act as they say or mark 1-fatigue. On a 10+, you need to choose and you also shift your balance towards the called-on principle.

Resist Shifting Your Balance

When you **resist an NPC shifting your balance**, roll. On a hit, you maintain your current balance in spite of their words or deeds. On a 10+, choose two. On a 7–9, choose one.

- Clear a condition or mark growth by immediately acting to prove them wrong
- Shift your balance towards the opposite principle
- Learn what their principle is (if they have one); if you already know, take +1 forward against them

On a miss, they know just what to say to throw you off balance. Mark a condition, and the GM shifts your balance twice.

Most NPCs are complex characters with their own beliefs, goals, and feelings—just like your characters! As you interact with them, they may try to get you to see the world the way they do, shifting your balance as they provide mentorship, stand up for their beliefs, or try to manipulate you. In these moments they want to challenge your beliefs, rather than call on you to act immediately a certain way (as with **calling someone out**). It's more than just offering a different opinion—shifting your balance represents actively changing what you think. You can either let them shape you and move your balance track in the direction of their choice…or push back and **resist shifting your balance**.

When you **resist shifting your balance**, you're not just choosing to ignore an NPC's words—you're rejecting any shift to the current state of your principles and beliefs. If you accept their words, you're open to changing your perspective at this moment; if you resist them, you're sticking to your beliefs. To **resist**, you roll without a modifier—no stat applies. On a hit, you hold strong despite their actions and words, which means that your balance stays where it is, and you choose one response from the list of options (or two if you rolled a 10+).

If you choose to *"clear a condition or mark growth,"* you must immediately act to prove the NPC wrong. Doing so either reinvigorates you (by clearing a condition) or helps you learn about yourself or change (by marking growth).

If you choose to *"shift your balance towards the opposite principle,"* you're actively asserting beliefs opposed to what the NPC has said. It's usually good to tell your group how they can tell you've steeled yourself in the face of the NPC's influence.

If you choose to *"learn what their principle is,"* you gain insight into the NPC as they try to shift your own beliefs. Their attempt to shift your balance reveals their own philosophy, or (if you already know it) deepens your understanding of it.

If you try to **resist shifting your balance** and roll a miss, however, the NPC's words hit you extra hard. To reflect being struck in an emotional pressure point, you must mark a condition and shift your balance twice in the direction of the GM's choice. Almost always, that lines up with the NPC's chosen direction—their words changed you, after all—but it's possible the GM might shift you twice in the opposite direction if the fiction fits.

Remember that you can only **resist shifting your balance** when an NPC tries to shift your balance. Usually this only happens during regular play, when they say something to you—not as the result of another move, and not during a combat exchange.

Alexandro Fernandes (Order #1887652)

Lose Your Balance

If your balance shifts past the end of the track, you **lose your balance**. You obsess over that principle to a degree that's not healthy for you or anyone around you. Choose one of the following:

- Give in or submit to your opposition
- Lose control of yourself in a destructive and harmful way
- Take an extreme action in line with the principle, then flee

Afterward, when you've had some time to recover and recenter yourself, shift your center one step towards the principle you exceeded and clear all your conditions and fatigue. Reset your balance to your new center.

As you become more set in your ways and beliefs, you may find yourself leaning towards one principle more than another. This can be a good thing! Your firm belief in one of your principles makes it beneficial to **live up to your principle** when it really matters. However, you're teetering on the edge of danger—you'll have a hard time **denying a callout** on that strong principle, and if you shift your balance further, you **lose your balance**. When you do, you become so obsessed with that principle that you end up causing problems for yourself and others.

You can only **lose your balance** on-screen. In all cases, when you lose your balance, you are in some way removed from the action afterward. Sometimes you might flee. Sometimes you might fall unconscious. You might still be in the scene, but you're not an active participant—you can't respond to someone if they try to **guide and comfort** you, and you can't trigger most moves or be proactive, at least not yet. It's a bit like being taken out—you're not an active agent until you've had some time to recover.

If you choose to *"give in or submit to your opposition,"* you're so overcome by the principle that you're overwhelmed and resign to giving up rather than resist further. If your opposition wants you to do something—instead of just surrendering—then choosing this option means you follow through on whatever they want you to do. In order to choose this option, you need opposition to give in to; you can't give up or give in without any opposing force.

If you *"lose control of yourself in a destructive and harmful way,"* your obsession with that principle causes you to lash out at the people and world around you. Whatever happens, something is destroyed or someone gets hurt (physically or emotionally). The GM might inflict conditions or fatigue as appropriate to others, depending upon what actions you take.

If you *"take an extreme action in line with the principle and flee,"* your temporary fixation on that principle means you do something drastic in pursuit of that belief. Whatever you do has to be costly and consequential—it's not extreme if you come out in more or less the same place on the other side. After you take the action, you flee the scene, and you can't return—you're out until the scene changes.

"When you've had some time to recover and recenter yourself" means that you've had a chance to take a breather, return to your friends, or to otherwise get your feet under you. Usually, that just requires the scene to change, and the fiction to give you an opportunity to re-enter play. When you do, you clear your conditions and fatigue, shift your center toward the principle you exceeded, and reset your balance to your new center.

Alexander Peroulakis (Order #41897682)

Combat Exchanges

You may be heroes, and you may do your best to uphold balance, and you may try to help people and solve problems with kind words and generous action…but eventually, you're going to be surrounded by angry waterbending pirates uninterested in your kind words or your generous actions. All they want is that silver boomerang on your back. You can't **intimidate** them—trying to **intimidate** them and missing is how you got into this mess. So you pull that silver boomerang off your back, lift it, and get ready. Time to fight!

Avatar Legends: The Roleplaying Game features a combat system designed to represent the fluidity and push and pull of fights in the Avatarverse. Combatants decide how they approach the conflict, and then take action, using their trained techniques to pull off impressive stunts. You and your foes trade blows in bouts of action called **exchanges**, until someone runs, surrenders, or is defeated!

Exchanges vs. Basic Moves

Before you dive deeper into the system of exchanges, however, it's important for you to know—you don't have to use the exchange system for literally every fight. When a fight pops up—when one PC says, "I'm blasting those guys with wind!" and "those guys" might fight back—then everyone in your game considers whether or not you actually need to use exchanges and the deeper combat system. The basic moves of the game don't include any moves specifically about fighting, but **rely on your skills and training** and **push your luck** can together cover a lot of ground for physical action—including some kinds of fighting!

The difference between using the basic moves to resolve a fight and using the exchange system is all about uncertainty and importance. As some quick rules of thumb:

- If there is no uncertainty about the fight, keep the conversation moving.
- If there is uncertainty but it's not an interesting fight in any way—nobody at the table is interested in the actual fight—then resolve it with the appropriate basic moves, allowing enemies to be knocked out easily as a result of the moves.
- If there is uncertainty and someone at the table is interested in the actual fight, resolve it using the exchange system.

Running Exchanges

In the full combat system, combat takes place in exchanges, sets of blows, blocks, and dodges that combine into a single fluid sequence. Imagine two foes circling each other then closing , one throwing a fireball and then a leg sweep, the other dodging both attacks before throwing a blast of air into the first fighter, flattening them against a wall. That whole series of blows covers one exchange. An exchange isn't "You get one punch, and I get one kick"—an exchange covers several individual strikes, dodges, blocks, and moves that you can envision in a flurry of bending, weaponry, and martial skill.

Don't think of exchanges in terms of actual time. Think of them in terms of cinematic tension; a series of attacks back and forth between two foes might be one to three exchanges or so, before the camera turns to a different set of fighters.

Combat exchanges also don't have to happen in immediate succession—characters can talk to one other or take other actions between exchanges, triggering other moves. Always remember that the next exchange only starts when the two combatants directly physically engage each other.

Beginning a Combat

At the start of any combat exchanges, the GM makes sure everyone in the fight is clear on the situation. The most important things to note:

- What is the environment like?
- Who all is fighting?
- Who is engaged with whom?

The key to describing the environment is to ensure that no one in the fight is surprised by an obvious feature. You don't want a Waterbender to say, "I didn't know there was a canal running along the road!" halfway through the fight!

Explaining who is fighting—and their positions—clarifies the size and importance of the combatants and gives the PCs one last chance to try to avoid a fight (if that's even possible).

Explaining who engages with whom is a critical step in starting a combat. One fighter is engaged with another if they are in reach of each other's skills, training, and techniques, and if they actively focus on each other. The GM is the primary arbiter of who engages with whom, but every combatant is almost never engaged with every other combatant. Different fighters face off against different foes. Each set of engaged fighters has its own exchanges.

Exchange Combatants

Every exchange requires at least two combatants **engaged** with each other. It's not an exchange if one person is punching, but the other person refuses to fight, dodge, block, or respond physically in any way!

When a combat starts, however, the GM should split engaged fighters up into their own individual exchanges instead of lumping everyone together into one giant exchange. If the PCs want to gang up on one enemy, they can do that…just so long as there aren't other enemies who might divert them and peel them off. If three PCs go up against a squad of guards, their lieutenant, and a rampaging spirit, the GM should ask which characters attend to which enemies. Think of it this way: if no PC specifically addresses and focuses on a particular threat, then that's a golden opportunity for the GM to show what that threat actually does while no one stops them! The more that you can break up exchanges into bouts of three or fewer combatants, the more effective your combat exchanges will be.

Regardless, every player in the game, the GM especially, should make sure everyone understands who is involved in any given exchange, so the companions know exactly who they're fighting. "Surprise attacks," which involve one party attacking someone unable to defend themselves, aren't a part of exchanges.

Alexander Pennikis (Order #1887652)

Approaches & Techniques

When an exchange begins, every combatant chooses one **approach** to use. Their approach signifies the overarching way they act throughout the exchange. There are only three approaches in the game:

- **Defend and maneuver**—you are blocking incoming strikes with a strong guard, tiring out your opponents, shifting position, knocking down blasts of fire or air sent at you without giving up ground, but seizing opportunities to change your standing or retreat.
- **Advance and attack**—you are throwing punches, fireballs, water whips, etc. at your opponent, pressing them and trying to inflict harm, sticking close to your foes to ensure you can strike at them.
- **Evade and observe**—you are slipping around blows, twisting just out of reach of your enemy, all the while taking in your opponent, watching them, learning about how they fight, and perhaps even exchanging verbal barbs.

Your approach determines the overall style you apply to this exchange in terms of what you're actually doing—if you're **evading and observing**, you're not charging and pummeling your foe. What's more, your chosen approach determines the **techniques** available to you within the exchange. In every exchange, each combatant can use one or more techniques, which represent individual moves or actions within the exchange. Techniques allow you to directly affect the other combatants or the environment around you, perhaps inflicting fatigue or conditions, inflicting or clearing statuses, or even shifting your foe's balance.

Every trained combatant in **Avatar Legends: The Roleplaying Game** has access to the **basic techniques**, the core tactics tied to each approach. Each approach has three basic techniques tied to it, to represent the general set of actions most combatants could undertake when using that approach. If a character isn't trained well enough to easily and consistently use those basic techniques, there's a good chance they aren't trained well enough to even *be* a combatant in a real exchange.

There are also **advanced techniques**, techniques that represent greater training and require time to master. In the full game, PCs have opportunities to study advanced techniques, gaining them as **learned** techniques, and then improving them to **practiced** techniques before finally **mastering** them. A PC can use a mastered technique as easily as they use a basic technique, for the most part, but learned and practiced techniques have some additional costs to use. NPCs only have mastered and basic techniques, never learned or practiced techniques.

Whenever you use any technique, make sure you describe what it actually looks like in the fiction, what your character is actually doing! Every character might be able to use the Strike technique from the advance and attack approach, but it will look wildly different when an Earthbender uses Strike from when a Firebender uses Strike. What's more, two expert Firebenders using Strike will still likely take different action to match their own personal styles, their opponents, and the overall environment. Do your best to make sure you describe exactly what each technique looks like as you use it.

The Stance Move

Choosing an approach only declares the basic style a combatant uses during an exchange—each combatant still has to choose specific techniques to use. An NPC can always use a number of techniques equal to their balance rating +1. To determine how many techniques a PC combatant can use, they make the **stance move** when resolving approaches.

When you make the stance move, you roll with the appropriate stat, based on the approach you chose.

- **Defend and maneuver** rolls with **Focus**
- **Advance and attack** rolls with **Passion**
- **Evade and observe** rolls with **Creativity** or **Harmony**, the PC's choice

> On a 7–9, use one basic or mastered technique. On a 10+, choose one from this list instead:
> - Mark 1-fatigue to use a learned technique
> - Use one practiced technique
> - Use two different basic or mastered techniques
>
> On a miss, you stumble, but you can shift your balance away from center to use one basic technique.

Keep in mind that this means on a miss, you can almost always use one basic technique, but only a basic technique—you can't use any advanced techniques on a miss, even mastered ones. Also remember that you don't pick which techniques you're actually using until after you make the stance move, so you can choose two techniques that synergize if you get a 10+, and you can change up which basic technique you were planning on using if you get a miss.

Alexander Peroulakis (Order #41897682)

Step-By-Step Exchange

Once you know who the combatants are in the exchange, follow these steps to resolve the exchange:

Step 1 — The GM chooses approaches

For each non-player combatant in the exchange, the GM chooses an approach. The GM should note these approaches down but keep them secret—the players don't get to know what approaches the NPCs chose when they decide what to do. The GM doesn't choose any techniques yet.

Step 2 — Each player chooses approaches

For each PC in the exchange, their player chooses their approach. Players should feel free to discuss what approaches they're choosing, and don't have to keep it secret. Players don't choose any techniques yet. If the PCs are fighting each other for some reason—a rare occurrence, but possible—then they choose approaches secretly.

Step 3 — The GM reveals what they chose for each NPC

The GM reveals their chosen approaches, and any other unrevealed approaches are now revealed, so every combatant's chosen approach is public.

Steps 4-6 — Resolve each approach

Resolve the approaches in order, starting with all **defend and maneuver** approaches, followed by all **advance and attack** approaches, followed by all **evade and observe** approaches. When resolving each approach, PCs who chose that approach roll the **stance move** to see how many techniques they may use. NPCs use techniques equal to 1 + their current balance as it stands specifically at the start of that approach.

PCs choose their techniques first, and then the NPCs choose their techniques to use. All techniques within an approach are functionally resolved simultaneously.

If anyone is taken out or loses their balance, they don't suffer those consequences yet, even if their approach hasn't been resolved yet. The same goes for statuses (page 19)—the effect of the status doesn't kick in until the exchange ends.

Step 7 — Resolve being taken out or losing your balance

Now, whoever has been taken out or lost their balance resolves those effects. If necessary, PCs resolve first, and NPCs second. Remember that because you don't resolve **losing your balance** until this step, then before this step, your balance still counts as its highest possible extreme (+3 for PCs, and +1, +2, +3, or higher for NPCs depending upon their status). That means even if a PC loses their balance, they might be able to **live up to their principle** one last time with it at +3 before the end of the exchange. Similarly, an NPC still gets the benefit of their high balance in one last exchange before they lose their balance.

After the Exchange

The full effects of a character being taken out or losing their balance resolve outside of fight exchanges. While a character might know they are taken out during the **advance and attack** approach phase or lose their balance during the **evade and observe** approach phase, they don't actually get taken out until the exchange is over.

When a PC **loses their balance**, their player chooses options, and the GM says what happens without uncertainty—everyone at the table knows that a character lost their balance, and the full effect of that move must come into play.

Similarly, when a PC is taken out, they are unable to act any more. The exact details of how they are taken out can be set up outside of fight exchanges—but almost always, a PC being taken out is a golden opportunity for the GM to make another move.

If all combatants on one side of the conflict are defeated, unable to continue fighting in any way, or utterly unwilling to keep fighting, then no more exchanges are needed! The GM uses the drives and balance principles of involved NPCs to determine how they react, as well. If a group of soldiers have their leader knocked out by the PCs, then soldiers with a drive "To survive" are going to run! Similarly, if all the PCs are defeated or flee, the GM can decide how the NPCs react—capturing the PCs, fleeing themselves, etc.—based on their drives and balance principles.

For the most part, long combats that run for many exchanges until both sides are totally exhausted are quite rare in **Avatar Legends: The Roleplaying Game**. Instead, both PCs and NPCs usually take the chance offered by the end of an exchange to pursue new tactics, offer a truce, or get away from the fight!

Alexandro Pennicks (Order #1887652)

Statuses

Throughout **Avatar Legends: The Roleplaying Game**, but especially in combat exchanges, characters might find themselves suffering ill effects or benefitting from positive effects as a result of their environment. They might be lit on fire or caught under a fallen beam. They might be trapped in the earth or be slipping and sliding around on a surface covered in ice. They might be well-equipped and supported for an upcoming challenge or might draw extra strength from the full moon in the sky.

All of these effects are covered by **statuses**, specific states that apply mechanical effects to reflect the way the character's environment affects them. Many combat techniques assign or remove statuses, but other moves might inflict or bestow statuses as well.

Statuses are always based on something true in the fiction. No character is ever just *Trapped* without any further explanation—they're caught by something, be it ice or earth or a fallen building. No character is ever just *Empowered* without any further explanation—something empowers them, be it the potency of the place they stand upon in the Spirit World, or the pure intensity of the fire around them enhancing their firebending.

That means that a status can be removed from a character if the fiction changes. If someone's on fire, but they dive into a lake—they're not on fire anymore! And they probably aren't *Doomed* anymore, as a result. Players and the GM always work together to get on the same page about the cause of a status and its meaning in the fiction. That way, everybody understands how to remove the status, and why a given character might have a hard time with that. An Airbender might not be able to easily clear the ice surrounding them, but a Firebender would have an easy time extinguishing a flaming sleeve!

NPCs can suffer or benefit from statuses just like PCs and can escape from or lose statuses just as PCs can—as long as the fiction changes, meaning they or others take appropriate action.

Negative Statuses

- **Doomed:** You're in grave danger—mark 1-fatigue every few seconds (or each exchange) until you free yourself.
- **Impaired:** You're slowed or off-balance—mark 1-fatigue or take -2 to all physical actions (PCs) / choose one fewer technique (NPCs).
- **Trapped:** You're completely helpless—you must mark a combination of three conditions or fatigue to escape.
- **Stunned:** You're caught off-guard—you can't act or respond for a few seconds until you steady yourself.

Positive Statuses

- **Empowered:** Your abilities are naturally stronger in this moment—clear 1-fatigue at the end of each exchange.
- **Favored:** You're buoyed by circumstance—choose an additional basic or mastered technique in the next exchange, even on a miss.
- **Inspired:** You're ready to stand for something—clear *Inspired* to shift your balance toward a principle of your choice.
- **Prepared:** You're ready for what's coming—clear *Prepared* to take +1 to an appropriate roll (after the roll) or avoid marking a condition.

Doomed NEGATIVE

> You're in grave danger—mark 1-fatigue every few seconds (or each exchange) until you free yourself.

Doomed is the status for when you're drowning, or when you're on fire, or when the stone around you isn't simply immobilizing you—it's crushing you. It represents a constant, ongoing pressure upon you, causing you to mark fatigue at a steady rate until you are free. The GM decides exactly how often you mark fatigue during play, unless you're in exchanges—then, you should mark 1-fatigue at the beginning of each exchange. Remember that if you can't mark more fatigue, you mark conditions instead.

Much of the time, you can't be *Doomed* unless you're first *Impaired*, or *Impaired* and *Trapped*. You won't be drowning unless something holds you in the water; you won't be slowly crushed by rock without first being trapped in rock. But sometimes it's appropriate—your entire outfit, head to toe, can be set on fire by an angry firebending master without warning!

Empowered POSITIVE

> Your abilities are naturally stronger in this moment—clear 1-fatigue at the end of each exchange.

Empowered is the status for when a Waterbender fights under a full moon, or a Firebender draws on the strength of Sozin's Comet, or a swordswoman has been filled with the invigorating power of a friendly spirit—those moments when you are made far stronger than normal, almost always by something external to yourself.

You aren't *Empowered* just because you have the high ground (which is closer to *Favored*) or because you set up some valuable defenses (which is closer to *Prepared*); you're *Empowered* when you are strengthened far beyond your usual abilities. You usually can't really pursue this status with a technique during combat—it isn't the kind of status that a quick tweak to your environment can provide.

The GM adjudicates *Empowered* more than any other status, but they're encouraged, as always, to be a fan of the PCs. If there's an interesting, believable reason why someone is *Empowered* in this moment—for example, a Firebender standing in the middle of a raging forest fire—then the GM honors that reason by bestowing *Empowered* upon the character. Similarly, once that believable reason goes away—the forest fire is put out, or the Firebender moves away—then the status also goes away.

Empowered clears 1-fatigue at the end of each exchange, meaning after all approaches and techniques have been resolved. If you're not in exchanges, then you clear 1-fatigue every few seconds, like an inversion of *Doomed*.

Alexander Peroulakis (Order #41897682)

Favored POSITIVE

> You're buoyed by circumstance—choose an additional basic or mastered technique in the next exchange, even on a miss.

Favored is the status for when a Firebender jet-steps to the top of the building for a clear vantage on the Earthbenders below, or when an Airbender has accelerated themselves with a gale force wind at their back, or when the Technologist flips on the hyper-charge setting on their electric gauntlet. It represents those moments when you have a temporary, situational advantage, whether due to your position in the environment, a quick trick you've pulled, or some other fleeting edge. *Favored* is different from *Prepared* because *Prepared* represents real set-up or resources, now being deployed, while *Favored* doesn't require any of that set-up, planning, or preparation. In the middle of a fight, if a Waterbender smashes a dam and fills the area with water, they might become *Favored*—it's not enough of a shift to make them *Empowered*, and too haphazard and immediate to make them *Prepared*.

Favored allows you to choose an additional basic or mastered technique in the next exchange, but you cannot use *Favored* to use the same technique twice. You must also choose a technique from the appropriate approach.

Usually, *Favored* only affects the single exchange after you earn the status. If there is no immediate exchange after you earn the status, but a new exchange picks up within a relatively close amount of time, then the status affects that new exchange. If there is no exchange at all after you earn the status, it dissipates with no effect—but often, an enemy who realizes their foe is *Favored* may surrender instead of facing the full force of their foe's strength.

You can also lose *Favored* if something happens in the fiction that takes away your temporary advantage before you get to use it—for example, an Earthbender **advances and attacks** and uses Smash against the building you're standing atop before you can **evade and observe** from a higher vantage point.

A small set of techniques might allow you to extend the duration of *Favored* for multiple exchanges, but usually require great skill and concentration!

Impaired NEGATIVE

> You're slowed or off-balance—mark 1-fatigue or take -2 to all physical actions (PCs) / choose one fewer technique (NPCs).

Impaired is the status for when you're standing on slippery ice or coughing on the smoke filling the air or sinking slowly into mud. It represents you being thrown off, your footing made unsteady, your strength being sapped. You're not out of the fight yet, not knocked out…but you're weakened or held back in some way.

PCs and NPCs both can ignore the effects of being *Impaired* at the cost of 1-fatigue. For PCs, *Impaired* forces them to roll at -2 for any physical action—which includes the **stance move** in combat exchanges. A PC might be able to get away with **pleading** or **guiding and comforting**, without taking a -2 from *Impaired*, but sometimes it's still hard to **plead** through a cloud of smoke! Marking fatigue to ignore the -2 represents expending extra energy to temporarily overcome the impairment…but it's still present, and still affects you the next time you try a physical action—you mark fatigue to push your way through the smoke, coughing and wheezing, but still functional. If you wanted to airbend the smoke cloud away, though, you might be better off using Ready (page 22).

That said, *Impaired* is usually the first and easiest negative status to inflict on anyone. In turn, it's usually the easiest status effect to remove. Get off the ice sheet and you're no longer *Impaired*; clear the smoke with a gust of wind and you're no longer *Impaired*; dry out the mud and you're no longer *Impaired*.

For an NPC, the GM makes moves as appropriate to represent how they are *Impaired*, perhaps creating opportunities in the fiction for a PC to act without an NPC interfering. In combat, an NPC may use one fewer technique (to a minimum of 0) as long as they are *Impaired*, unless they mark 1-fatigue to push past the impairment.

Inspired POSITIVE

> You're ready to stand for something—clear *Inspired* to shift your balance toward a principle of your choice.

Inspired is the status for when a dear friend has given you the confidence to keep fighting onward, or when you're invigorated after seeing an ally fighting against impossible odds but somehow winning, or when you see the people you're fighting for and your resolve becomes steely. *Inspired* covers those moments when your character is bolstered emotionally, almost like a positive condition—they're made more determined or bolder, not physically *Empowered* or situationally *Favored*.

You can choose when you want to clear *Inspired* to shift your balance toward a principle of your choice. You can clear it the moment you take *Inspired*, or you can hold onto it and use the status later. *Inspired* dissipates either when enough time has passed that the extra excitement and energy similarly dissipates, or something happens that robs you of your internal inspiration—be it the harsh words of a mentor (or even a foe), or the sight of an ally being defeated.

Alexandro Pennicks (Order #1887652)

Prepared POSITIVE

> You're ready for what's coming—clear *Prepared* to take +1 to an appropriate roll (after rolling) or avoid marking a condition.

Prepared is the status for when the Technologist stands in the crook of a giant slingshot pulling back ever further, or when the Weapons-user fills their pockets and belts with throwing knives from an armory, or when the Waterbender takes a moment to fashion a new icy club. *Prepared* covers those situations when you actually take steps to prepare, and you set up resources or devices in advance of needing them. It isn't for fleeting moments of superiority—those are better expressed by *Favored*.

You choose when to clear *Prepared* to take the +1 on an appropriate roll—you take the +1 after you've rolled—or to avoid marking a condition. You choose when to clear *Prepared*; even when suffering a condition, you don't have to clear *Prepared* if you don't want to.

If you do clear *Prepared*, you have to make sure that it fits the fiction—you can't clear *Prepared* for your full-body-slingshot to avoid a condition inflicted by cruel words from your father! You can't take +1 from being *Prepared* with your throwing knives to then **guide and comfort** a friend! *Prepared* can still easily apply in situations other than combat exchanges, just so long as the fiction of your preparations makes sense.

If something else eliminates your preparations—an enemy swordsman cuts the slingshot, a guard takes away your throwing knives—then you lose *Prepared*.

Stunned NEGATIVE

> You're caught off-guard—you can't act or respond for a few seconds until you steady yourself.

Stunned is the status for when you get the wind knocked out of you by a fall, or when your head gets clocked by a flying chunk of metal, or when a combustionbender manages to cause an explosion right in front of your face. It represents those moments when you're completely thrown off, unable to think or act with intent, until you manage to put yourself back together again.

Stunned leaves a character functionally helpless. The status never lasts for very long—no more than a minute or two at most—but that's always long enough for a foe to take advantage. A *Stunned* character isn't able to respond—even in the middle of a fierce combat—which means there's no uncertainty when an enemy acts against them; the GM just says what happens.

Usually, *Stunned* is only inflicted by specific techniques and abilities. But *Stunned* can make sense if someone gets *Impaired* a second time—perhaps by a strong strike from a blunt weapon or a blast of airbending—depending upon the actual fictional cause. *Stunned* can occur without warning or any other status if it makes sense in the fiction—for example, it might be the best way to establish the severity of a sudden blow from a hidden enemy.

When Statuses Take Effect

Statuses are immediately true in the fiction—you're *Inspired* by a friend or *Trapped* by ice—but the effects only apply at the end of the exchange. If you become *Stunned* during the **advance and attack** approach, it won't affect you when you resolve **evade and observe**. Exchanges represent action taking place nigh-simultaneously; the effects of the status don't come into play until you move on to the next exchange, or the next set of moves outside of exchanges!

Trapped NEGATIVE

> You're completely helpless—you must mark a combination of three conditions or fatigue to escape.

Trapped is the status for when you're encased in ice, or you can't move because a heavy beam has pinned you, or you've been pulled into the earth so only your head sticks out. It represents immobility, an inability to take physical action unless you put out a massive effort to get yourself free. If every combatant on one side of a fight is *Trapped* and unable to free themselves…then the fight's over!

To be able to free yourself from being *Trapped*, you must mark a combination of three conditions or fatigue—so you could mark 1-fatigue and two conditions, or three conditions, or 3-fatigue, etc.—but you must also be able to take appropriate action to free yourself. If you're encased in ice, but you're a Technologist with a pack of flares on your belt, then maybe you can figure out a way to wriggle and light one, melting the ice. If you're encased in ice, but you're an Airbender…you might be out of luck! But always talk about what you do to free yourself. The GM, as always, is a fan of the PCs, so if you present some cool, reasonable way to apply your skills and training to get free that makes sense within the fiction, they will at best say "yes," and allow your PC to pay the cost; at worst, they'll consider this **relying on your skills and training**.

In combat exchanges, you can pay the cost and free yourself in between exchanges, as long as no one immediately rolls into another exchange. But if the fight is raging around you, then you might be helpless for an exchange as you free yourself (and pay the cost) and your comrades try to keep your foes away from you. If a friend does something to free you, however, then you can be set free without having to pay the normal cost of the status! A firebending ally who melts the ice encasing you removes *Trapped* at no additional cost.

If you are targeted by a foe while *Trapped*, and nothing stops the foe from acting, then there's no uncertainty—you can't move, after all—and the GM says what happens. Remember that bending requires movement in nearly every case to use!

Most of the time, you must be *Impaired* before you can be *Trapped*—it's hard to trap mobile fighters! But sometimes a technique might apply the status directly, or in the situation it makes sense to inflict *Trapped* straight away—for example, when a mudslide crashes down a mountain and catches a character unawares.

Alexander Peroulakis (Order #41897682)

Basic Techniques

Defend and Maneuver Approach

When you **defend and maneuver**, you're protecting yourself or others, focusing on the environment and advantages you can build or disadvantages you can inflict. You change your position, maybe try to escape, maybe get to higher ground. The basic techniques for this approach are as follows:

Ready

DEFEND & MANEUVER

Mark 1-fatigue to ready yourself or your environment, assigning or clearing a fictionally appropriate status of nearby characters or yourself.

When you use Ready, you set yourself or others up, just as you like. You can affect a group of foes or a group of allies, as long as what you do makes sense. Think of Ready as tipping the odds in your favor, but without overt, hostile, aggressive action. If you set your foes on fire, you're not using Ready—you're probably doing Smash, or Hinder. If you're creating a line of flame between you and them, however—that's definitely Ready.

Whatever status you inflict with Ready is ultimately determined by the GM, so make sure you are clear about your actions in the fiction when you Ready! Similarly, whether or not you can clear away another status—for example, melting the ice and removing *Impaired*—depends upon your skills and training, too!

Retaliate

DEFEND & MANEUVER

Steel yourself for their blows. Each time a foe inflicts fatigue, a condition, or shifts your balance in this exchange, inflict 1-fatigue on that foe.

When you use Retaliate, you make your opponent struggle, tiring them out with return strikes or forcing them to hit harder to breach your defenses. In order to hit you, your opponent has to pay a higher cost—you inflict 1-fatigue on them whenever they inflict fatigue, a condition, or shift your balance! Of course, if your opponent strikes at you but fails to inflict any harm on you for whatever reason, then you don't inflict any fatigue on them.

You only inflict 1-fatigue on your opponent for each individual time they inflict fatigue, conditions, or balance shifts on you—whether they inflict 2-fatigue or 5-fatigue, you only inflict 1-fatigue in return.

Trainings in Combat

Whenever you engage someone in combat, you're using your training. The skills that allowed you to toss out strikes, dodge or block incoming attacks, or easily move across complicated battlegrounds—those all tie to your training. Any PC in **Avatar Legends: The Roleplaying Game** is skilled enough to participate in combats against other skilled opponents, regularly. In game terms, that means you have all the basic techniques completely mastered, and that you can use your training in nearly any way that isn't a specialized bending form—maybe your Firebender character can't lightningbend, but they can definitely throw fireballs, ignite fires, inflame or quench existing fires, etc.

That means whenever you choose your stance or use your techniques, you always couch it in terms of your own training. If you're an Earthbender, then your Strike uses your earthbending—maybe you throw a big rock, maybe a perfectly targeted pebble. If you're an Airbender, then your Seize a Position uses your airbending—maybe with some kind of air scooter, maybe with just a rushing wind giving you speed.

Seize a Position

DEFEND & MANEUVER

Move to a new location. Engage/disengage with a foe, overcome a negative status or danger, establish an advantageous position, or escape the scene. Any foe engaged with you can mark 1-fatigue to block this technique.

When you use Seize a Position, you move through the battlefield, trying to achieve a particular place of your choice. In every exchange, the combatants are understood to be moving to greater or lesser extents. Seize a Position, though, is for specific movement toward a particular target or goal—not just the generalized motion of combat.

Seize a Position is also a great way to clear negative statuses that depend upon where you currently stand. If you're *Impaired* because you're standing in knee-deep water, you can use Seize a Position to get out of it! More rarely, Seize a Position might grant you a positive status—likely Favored—if you take a particularly beneficial position on the battlefield.

If you try to escape the scene, that only happens at the end of the exchange, but as long as you aren't stopped, you're gone! Remember, though, that this is for escaping the scene entirely—when you escape, you exit the scene. If you try to escape but a foe manages to inflict enough fatigue or conditions on you to take you out—for example, with Strike as you flee—then you are taken out and you escape!

Any foe engaged with you can mark 1-fatigue to stop you from seizing your new position.

Alexander Pennikis (Order #1887652)

Advance and Attack Approach

When you **advance and attack**, you move into direct battle with your foes, sticking to them aggressively, sending countless blows their way. This is a very aggressive approach, not standing back and letting your foe come to you but instead coming at them, hard. The basic techniques for this approach are as follows:

Strike

ADVANCE & ATTACK

Strike a foe in reach, forcing them to mark 2-fatigue, mark a condition, or shift their balance away from center, their choice. Mark 1-fatigue to instead choose to hammer them with your blows, forcing them to mark 2-fatigue, *or* strike where they are weak, inflicting a condition.

When you use Strike, you focus on landing heavy blows against your opponent. If you choose the **advance and attack** approach in general, you're probably sending attacks your enemy's way, but if you choose Strike, you're really committing to landing those hits. Your Strike must be against a foe you're engaged with, in reach of your skills and training. If you just want to use Strike at no additional cost to you, you can leave it up to your foe how they absorb the hit—they get to choose if they mark 2-fatigue, mark a condition, or shift their balance away from center.

If you want control over how your opponent absorbs your Strike, however, you can mark 1-fatigue to push yourself harder and either hammer them (inflicting 2-fatigue) or hit where they are weak (inflicting a condition). You can't force them to shift their balance in this way.

Pressure

ADVANCE & ATTACK

Impress or intimidate a foe. Choose an approach—your foe cannot choose to use that approach in the next exchange.

When you use Pressure against a foe, you keep them at bay, limiting their options for the next exchange. You impress or intimidate your opposition with whatever you do, bringing an emotional component to your physical actions—describe exactly how you press your foe and how it deprives them of the chance to deploy that approach.

If multiple allies all use Pressure against the same target, then they can highly limit the foe's options. But remember, whatever you do has to make sense—it's not impossible, but very hard to have a situation in which three coordinating allies can remove every possible approach from an enemy. The GM is the final adjudicator on whether or not the use of Pressure makes sense.

Smash

ADVANCE & ATTACK

Mark 1-fatigue to destroy or destabilize something in the environment—possibly inflicting or overcoming a fictionally appropriate positive or negative status.

When you use Smash, you break, wreck, destroy, or destabilize the environment in some way. Smash is a great way to directly affect the environment, but it always does so in a destructive fashion—not adding to the environment so much as removing or demolishing it.

Smash can easily remove statuses: if an enemy is *Favored* because they're surrounded by ancient stones, then smashing those stones removes that status. You can even inflict a status on someone by using Smash—knocking a tree over onto an enemy might inflict *Trapped* unless they get away quickly, for example.

Make sure you describe what you're targeting and how, so that the GM can adjudicate what statuses are removed or inflicted.

Alexander Peroulakis (Order #41897682)

Evade and Observe Approach

When you **evade and observe**, you keep your distance, not running away from your foe but avoiding letting them get close enough to really land any major hits. You dance and dodge, avoiding more than blocking, trying to take in a better sense of your foe and your environment.

Note that when you choose **evade and observe** as your approach, you immediately clear 1-fatigue. If you don't have any fatigue marked, you don't get this benefit. The basic techniques for this approach are as follows:

Test Balance

EVADE & OBSERVE

Mark 1-fatigue to challenge an engaged foe's balance. Ask what their principle is; they must answer honestly. If you already know their principle, instead shift their balance away from center by questioning or challenging their beliefs or perspective.

When you use Test Balance, you watch your foe, observing how they respond to your movements, seeing how the techniques and actions they use add up…and you're also talking to them. Test Balance is a great technique for speaking to your foe in the middle of an exchange—any kind of words designed to reach them and either push them to reveal something about themselves, or to reshape themselves.

When you "ask what their principle is," this is both in-fiction and out-of-fiction. You ask and they must answer at the level of players at the table, but in the actual fight, the things you say and the responses they give are informing you of the answer, whether or not they actually reply openly and honestly.

If you've previously learned their principle in some other way, you may instead shift their balance away from their center. To do that, you must question or challenge their beliefs or perspective. What's more, if you think you already know their principle, you can name it without having "learned" it first! As long as you're in the ballpark, then you can shift their balance.

If you aren't close enough, however, that doesn't mean you wasted the technique. In their response to your prodding, they reveal their real principle, just as if you had asked in the first place. You always get something when you use Test Balance!

Bolster or Hinder

EVADE & OBSERVE

Aid or impede a nearby character, inflicting an appropriate status.

When you use Bolster or Hinder, you use your skills and training to apply a status effect (page 19) to one particular character (or one single group of NPCs). Unlike Ready, this technique doesn't affect the whole environment—it's focused on your particular target. Bolster or Hinder always targets someone else!

Bolster or Hinder is almost always about creating a new status, not removing an existing status. Most of the time, you'll apply a positive status to an ally or a negative status to a foe, but, you might rarely find a situation when this technique might remove a status.

As with all techniques, make sure you describe what you actually do to use Bolster or Hinder. The status you inflict is always based on the fiction!

Commit

EVADE & OBSERVE

Recenter yourself amidst the fray. Shift your balance toward one of your principles; the next time you **live up to that principle**, do not mark fatigue.

When you use Commit, you do your best to refocus and recenter yourself. You already do a bit of this every time you **evade and observe**, but using the Commit technique actively gives yourself a chance to step back from the fray and change your state of mind. You still describe exactly what you do to focus and recenter.

After using Commit, you do not have to mark fatigue the next time you **live up to the selected principle**. This effect lasts until the situation changes drastically; if you haven't **lived up to the principle** usually by the end of the fight, then the effect dissipates.

Because you shift toward "one of your principles," you can effectively use this technique to shift toward your center, lowering your risk of **losing your balance**.

Alexander Pennikis (Order #1887652)

Advancement

During the game you tell stories of friends and companions who go on adventures, protect the world, and bring balance to dangerous or difficult situations. But over a full, ongoing campaign, these characters don't remain static—they grow, learn, and make choices about who they are and who they want to be.

For this quickstart, it's more important to get playing and having fun quickly, but there's still room for your PCs to grow and change over the course of a few sessions of play. Here, you'll find guidance on how your characters can advance during play.

Growth

Growth is a generalized kind of learning, expanding your character's mind, your experiences, and your skillset. Growth isn't about training hard, mastering some complicated new technique or ability; growth is about having your ideas challenged and coming to understand yourself and the world better.

For the most part, PCs earn growth through answering growth questions at the end of each session. There are three growth questions that the group always discusses together but answers individually, and then every character has a growth question from their own playbook that they also answer. These questions help sum up the session and point the players toward actions in-line with their playbooks.

Sometimes, PCs might earn growth through other means, often playbook moves or by **resisting shifting their balance** (see page 14), but those means always call out the circumstances in which the character earns growth. While the growth questions at the end of each session point toward the lessons your companions have learned, growth you earn during a session usually points toward important experiences you've had, like standing up for yourself in the face of pressure!

When you "mark growth" or "earn growth," you mark the next box on your growth track of four growth boxes. Once all four are marked, you earn a growth advancement, improving your stats, learning new moves, unlocking your Moment of Balance, or shifting your balance.

By default, all four growth boxes start empty when you start playing, but if you want to speed things up a bit, you can always start by having every player mark their first two growth boxes!

The Growth Move

At the end of each session, your whole group determines how much growth you've each earned through the baseline growth move, answering questions and marking one growth for each yes answered:

> At the end of each session, each player answers the following questions:
>
> - Did you learn something challenging, exciting, or complicated about the world?
> - Did you stop a dangerous threat or solve a community problem?
> - Did you guide a character towards balance or end the session at your center?
>
> Each player also answers their playbook's unique personal growth question. For each "yes," mark growth. When you have marked four growth, you take a growth advancement.

Alexander Peroulakis (Order #41897682)

What Ends a Session?

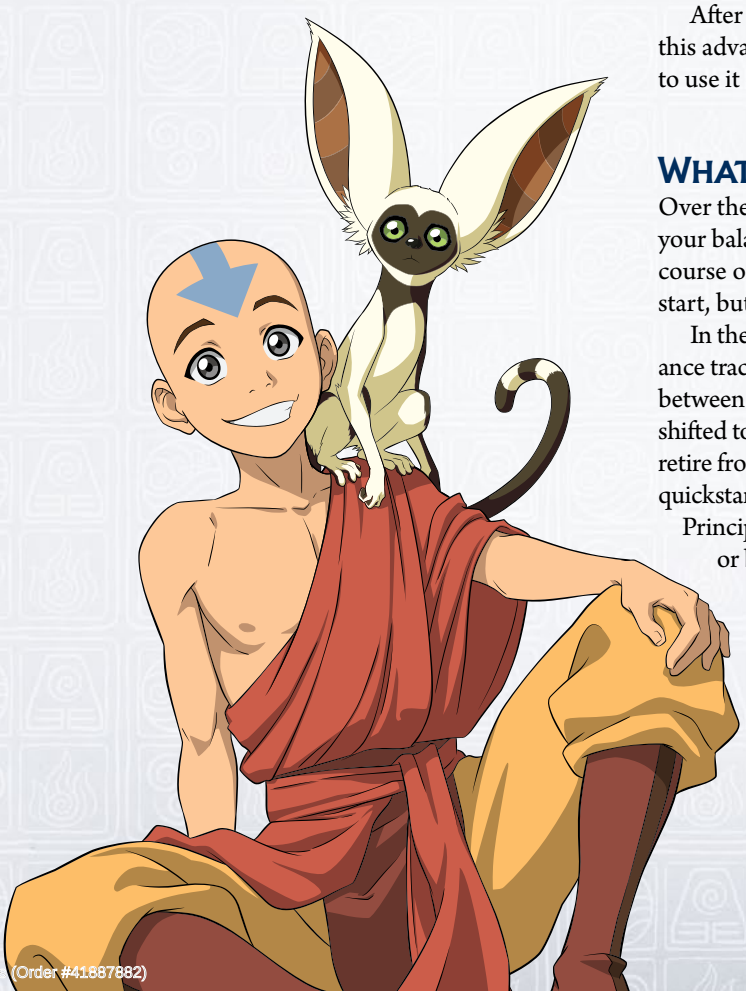
When you're playing a full campaign, "a session" is a single period of playing the game with the players, likely 2-4 hours. But when you're playing with this quickstart, you might just play a single session—that would mean you would only answer the growth questions when you're all done playing!

Instead, if you're not planning on playing multiple sessions, you can always stop in the middle of your session at a good break point and ask those questions. Usually that will mean stopping mid-session, but you always want to stop when it makes sense—think about it as taking a commercial break, or ending episode one of a two-parter. This way, you can give all the PCs a far greater chance of earning growth advancements.

Growth Questions

When answering the questions, the player answers on behalf of their character, but at an out-of-character level, looking at the story as a whole. The answers here can reflect the way their PC feels, but can also contrast with their feelings—a character might refuse to acknowledge that they learned how they needed their friends during a fight, but the player can usually still recognize that their PC learned that lesson.

Ultimately every answer is a conversation, and if the GM and the player or even other players disagree about the answer, then they should keep talking! Growth questions are about the characters, what they did, what they learned, what they felt, but also about getting all the players on the same page regarding the fiction, what happened, and at least one view of the events of the session. They're a good chance to collectively review what's happened during play, talk about how the players feel, and come to a shared understanding to move forward.



Growth Advancements

When your character has marked all four boxes of their growth track, you clear all four boxes and earn a growth advancement! The growth advancement comes into play immediately, providing your PC with its benefits as soon as you earn it. Usually this happens at the end of the session when you answer growth questions, but the PC always immediately gets access to the advancement.

You'll find suggested advancements with the pre-generated characters for the adventure included in this quickstart, but here's the full list of options available to every PC. Note that each one can only be taken a certain number of times, though you're unlikely to reach the full limits until you play the full game!

GROWTH ADVANCEMENTS:

- Take a new move from your playbook ☐☐
- Take a new move from another playbook ☐☐
- Raise a stat by +1 (maximum of +2 in any given stat)
- Shift your center one step ☐☐
- Unlock your Moment of Balance ☐☐

Moment of Balance

The other advancements are largely self-explanatory, but this one keys into another important element of the game. When you take this advancement, you gain the ability to use your Moment of Balance! Every playbook has its own Moment of Balance, a description of the way that playbook reaches a state of powerful, true balance, combining its principles into a greater whole. You can only use that Moment of Balance when you have unlocked it through this advancement and your balance is at your center during play. If your balance is off your center, you can't use your Moment of Balance even if you have unlocked it!

After you've used your Moment of Balance, you can still take this advancement a second time to unlock it again, allowing you to use it once more.

What If My Center Shifts Too Far?

Over the course of play, your center might shift off the edge of your balance track! It's very, very unlikely to happen over the course of the one or two sessions you will play with this quickstart, but unlikely doesn't mean never!

In the event that your center does shift off the edge of your balance track, that means your character has resolved their conflict between their two principles in favor of the principle their center shifted towards. In the full game, the character would likely either retire from adventure, or would switch to a new playbook. In this quickstart, play until the end of the adventure as if they had a Principle of +3 but cannot either choose to shift their balance or be forced to shift their balance. If you want to continue their adventures, make sure to give them a new playbook through the rules in the core book!

Alexander Bonnikson (Order #41887882)

Advanced Techniques

In addition to growth advancements, PCs in a full game of **Avatar Legends: The Roleplaying Game** can improve themselves in another way—by learning and mastering new advanced techniques. Learning advanced techniques represents a character's skills growing, as they become capable of performing new and impressive feats consistently within combat and more powerful and dynamic uses of their training in general.

All player characters start play with all nine basic techniques mastered. In fact, every fighter in this game has mastered all nine basic techniques, based on their training. Any NPC who doesn't have all nine basic techniques mastered is not a trained fighter at the level of most in **Avatar Legends: The Roleplaying Game**, but might be a student or an ordinary citizen who doesn't have much cause to practice their bending in combat.

Advanced techniques, on the other hand, are more sophisticated, more complicated, and often more powerful than basic techniques. They represent complex, specific sequences of movements and corresponding states of mind and will.

Learned, Practiced, and Mastered

When a PC gains an advanced technique, they first take it as learned, indicating they understand the basics of the technique. When they use the technique once in an actual combat, then it becomes practiced, indicating they can use it more easily. Finally, when the PC accomplishes a mastery condition—some special task or duty—assigned to them by an NPC teacher, the technique becomes mastered, and the PC can use it as easily as any basic technique.

A **learned technique** can only be used by a PC if they roll a 10+ on the **stance move**, and then it costs an additional 1-fatigue to use. A **practiced technique** can only be used by a PC if they roll a 10+ on the **stance move**, but it has no additional costs.

Every pregenerated character has already mastered at least one advanced technique [L⊗ P⊗ M⊗] and can take a new technique at learned [L⊗ P○ M○] as a growth advancement. Using the technique in combat advances the technique to practiced [L⊗ P⊗ M○], but PCs who want to master a technique will need to find an experienced teacher to give them a mastery condition.

Attacks

Many advanced techniques reference attacks, such as "whenever you attack" or "a character who attacked you this exchange." In all cases, an attack is any aggressive, physical move against a target during an exchange that attempts to directly inflict a condition, fatigue, balance shifts, or negative status. Actions that indirectly harm a target, such as smashing the ground beneath someone or trying to trap someone under a tree are not attacks, even if they inflict fatigue or a status like *Trapped*.

If ever there is a question about whether or not someone is making an attack, think about whether they are trying to directly harm another character. The GM is also the final arbiter of whether or not a given action is an "attack."

Using Techniques Outside of Combat

Techniques are always combat-oriented in their effects, but if you've mastered a technique, then you can always perform it fairly easily. If you want to do that thing outside of combat, you can! It might be a move like **rely on your skills and training** if there are other uncertainties at play, but when you've mastered a technique, the uncertainty is no longer "Am I skilled enough to actually do this?"

Techniques represent a set of highly-ingrained skills and proficiencies suited for rapid, instantaneous action in the middle of a fight, as well—so some techniques represent abilities you could use regularly outside of combat, but are pretty tough to use easily in combat. So if you don't have a technique mastered, that doesn't always mean you can't use your training in a similar way outside of combat—but it's probably risky to do so!

Specialized Bending

There are some forms of bending that are so specialized only a small subsection of benders can even perform them. Earthbenders can all bend rocks, but even in the Korra Era, not all Earthbenders can also bend metal. Waterbenders can all bend a stream, but only a small, small portion of them have the training and the aptitude to bloodbend (thank goodness!).

These specialized bending forms aren't unique abilities, gifted only to a few special characters, but they are extremely difficult to master. In many cases, some benders find so little aptitude for a given form—like metalbending—that they are unable to ever learn to do it. In most cases, however, these specialized forms are an expansion of the bender's natural abilities, not new abilities altogether.

In the full game, PCs can learn new specialized bending forms. In this quickstart, if a pre-generated PC or an NPC has a specialized bending form available to them, then that will be called out in their write-up, but otherwise don't worry about learning or gaining new forms.

Example Specialized Bending Forms:

- **Bloodbending** (from waterbending)
- **Combustionbending** (from firebending)
- **Energybending**
- **Healing** (from waterbending)
- **Flight** (from airbending)
- **Lavabending** (from earthbending)
- **Lightningbending** (from firebending)
- **Metalbending** (from earthbending)
- **Seismic sense** (from earthbending)
- **Spiritbending** (from waterbending)
- **Spiritual projection** (from airbending)

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Running the Game

If you're reading this, you're probably the Gamemaster (GM). Most players in **Avatar Legends: The Roleplaying Game** each play their own individual character, but the GM is another player with special responsibilities. Your aim is to create the most fun—not necessarily the most deadly or trying or challenging—experience for the table. This game is designed to help you roll with the punches and fluidly alter your plans, working with the players to create a moving story that draws on everyone's contributions while fostering excitement and surprises!

The GM's Role

As the GM, you look at the story from within and without, describing the conflicts, institutions, and non-player characters (NPCs), as well as the broader environment and narrative. You tell the other players the time of day, where the escaped princes are hiding, what techniques the enemy soldiers use. You speed up the action when a fight drags, throw in a secret lover to spice up the story, and add a tricky, moral choice to make the other players squirm and think.

In order to manage everything you need to balance your work, you rely on the core GMing mechanics for **Avatar Legends: The Roleplaying Game**—your agendas, baselines, guidelines, and moves. You can see the individual agendas, baselines, and guidelines on the facing page, and GM moves are listed on page 32. Here is an overview of these elements of the GM's role and the functions they serve:

- Your **agendas** are your goals as a GM. You should broadly aim for these things during play, ideas that bring the game to life and make it fun for everyone at the table.
- Your **baselines** are your "always say" rules. Whatever you say as a GM, you should always strive to remain within the boundaries of these rules.
- Your **guidelines** are how you arrive at your agendas. They're the roads you travel down to capture that Avatarverse feel, principles to remember whenever you describe anything. At any moment, at least one set of guidelines should apply.
- Your **GM moves** are actions you, as a GM, take to respond to the players, specific things you can say in the game's conversation to directly affect the story and characters.

It may seem like there is a lot to remember between these different elements—but your job isn't to memorize all the individual agendas, baselines, guidelines, and moves. Instead, you use them as you need them to help inspire play. If you feel you know exactly what the right thing is to say next, then you likely don't need to consult these elements; but if ever you're not sure of exactly what to say or do next, then you can glance at your agendas, baselines, guidelines, and moves, using them to prompt an idea.

There's plenty more information on all these elements in the core book of **Avatar Legends: The Roleplaying Game**!

But What Does a GM Do?

It's worth taking a moment to reflect on what your actual jobs are while you're running the game. Your tasks are varied, but they fall into a few big categories:

Portray the rest of the world

As GM, you describe the companions' surroundings and the people they meet. You describe what NPCs—every other character in the game who's not a player character—look like, say, and do. Players ask you questions about the world; it's your job to answer those questions, or even turn it back on the players and ask *them* to come up with an answer.

Don't worry too much about poetic descriptions or "authentic" acting on the part of the NPCs. Play in whatever way you find comfortable. You aren't solely responsible for making the session fun or interesting—every player contributes to the story and your shared experience—so focus on representing the characters and situations clearly. A clear NPC who professes a relatively straightforward set of interesting conflicts is always more moving than a mysterious stranger who does things for reasons no one understands!

Most importantly…you decide when dangers arise. It's your job to introduce dangers and to make them feel real and meaningful to the players when they arise. Obstacles, conflicts, and problems are the main sources of drama in **Avatar Legends: The Roleplaying Game** stories, and you've got to make sure that your game features plenty of issues for the companions to address. After all, they can't be heroes unless they have a chance to right great wrongs and have fantastic adventures!

Adjudicate the rules

Arbitrating the rules of the game falls to you. Does a specific action fall under the purview of a PC's training? Can a character's bending abilities stretch as far as their player describes? While you might discuss such questions with the players, for the sake of moving the game forward, the ultimate decision falls to you.

In particular, you say when a player has triggered a move. The other players fictionally describe what their characters do, and it falls to you to decide which move they trigger (if any). Sometimes a player tells you that they're trying to trigger a specific move, but it's still down to you to help them match their actions in the fiction to the move they're triggering.

If a PC wants to do something uncertain, risky, or dangerous and there's no clear move, chances are they're **pushing their luck**. If you don't think there's any uncertainty to resolve—the action's impossible even by **pushing their luck**, or there's no need for a move because there's no doubt about what happens next—then you just say what happens.

This is extra important when it comes to mysteries and hunting for clues. This game is not designed for complex, Sherlock-Holmes-style mystery-solving. There's no "search for clues" move. If the companions want to look for clues, then either use a move to resolve the uncertainty—**assess a situation** might do the trick, or they might have some playbook moves—or simply tell them everything they find.

Alexandro Pannikkis (Order #1887652)

Encourage everyone to participate

The game is only fun when everyone is having fun. As GM, make it a point to check in often with other players to make sure everyone's having a good time. Encourage them to use their safety tools to help steer the game in a direction where everyone is enjoying themselves. Watch for players who look uncomfortable: it might be a good idea to check in with them. See more on safety tools on page 5.

While it's everyone's job to look out for each other, you as GM have a responsibility to model table etiquette and encourage others to voice concerns. If people aren't taking the safety tools seriously, make it clear that such behavior is unacceptable; if people talk over each other, step in and make sure everyone has time to contribute to the story.

Beyond that, it's your job as the GM to share the spotlight between the different players. Some players are more active and vocal than others; neither a talkative nor a quiet player is doing anything wrong (unless the talkative player is actively talking over others). But you can help both players out by periodically shifting the focus of play and the fiction between them, ensuring that quieter players get a chance to speak and act in the fiction while talkative players get a chance to become interested and invested in other stories.

Provide structure and coherence

Roleplaying games are a bit chaotic. No one knows exactly where the story is going to go, and things tend to change even when you think you've got them planned out in full. You're effectively telling a story with multiple narrators, each adding a new direction to the conversation each time they take an action in the fiction!

As the GM, it's your job to help bring all those chaotic contributions into alignment; you decide when scenes start and end, which NPCs show up on-screen, and which plot threads get brought up again and again! It's not up to you to determine how the story goes—the players get to make their own decisions about what their PCs do and what they care about—but it's your job to help knit all their actions and decisions and mistakes and problems together into a story. You're the one that needs to track what the antagonists are plotting, what decisions the PCs made, and how the rest of the world reacts to the companions and their heroic exploits.

If the PCs wind up annoying an NPC, it's your job to make sure that the NPC remembers and acts appropriately when they show up later on. If the PCs wind up burning down an office of the tax bureau in Ba Sing Se, it's your job to ensure the local constabulary shows up. But at the same time, it's your job to make sure that the action a PC takes when they use the Smash technique makes sense, and that its effects are reflected appropriately in new statuses. It's your job to make sure that, when a PC **loses their balance** and takes destructive action, the action is destructive enough to satisfy the move, and that it has appropriate consequences in conditions inflicted or fatigue marked. You are responsible for making sure everything is consistent and comes together appropriately, so that every player at the table can be on the same page and have a good time!

AGENDAS

Agendas are your high-level goals. Think of them as the reason you're running the game. Your agendas are:

- Ensure the world feels real
- Make the PCs' stories meaningful and important
- Play to find out what happens

BASELINES

When you're not sure which agenda you're aiming for, when the other players ask you a question and you're left a little blank, rely on your baselines. In general, always say:

- What the guidelines demand
- What the rules demand
- What honesty demands

GUIDELINES

If the agendas are your goals and the baselines are what you fall back on, the guidelines are how you get to those agendas. Keep them in mind to help shape the scenes you play out with the other players. The guidelines are:

- Describe a wondrous world with a deep history
- Address the characters, not your players
- Be the companions' biggest fan
- Ask questions and let your players answer
- Put emotions on characters' sleeves
- Resolve conflicts episodically
- Remember the history of the world and characters
- Emphasize lessons throughout
- Give NPCs drives, fears, and hopes
- Make conflicts moral choices
- Use imbalance instead of evil
- Counterbalance darkness with light
- Seek consequences besides death

Alexander Peroulakis (Order #41897682)

GM Moves

Each game is a conversation going back and forth between the many players, including the GM. Sometimes, when it's your turn (as the GM) to speak, you have what you say next dictated by a player-facing move. When a PC **relies on their skills and training**, you follow the move's results, replying according to the rules of that move and the result the player rolled on their dice.

But sometimes it's your turn to speak without any player-facing move to guide you. or tell you exactly what you should say Then, you need to say something to carry the story forward. When you do this, you are making a GM move: a specific, individual action you as GM take to keep things moving.

A GM move is something you say and add to the conversation at the level of the GM, describing the world and what happens in it. But you always ground your move in the fiction, using any or all of the myriad elements the GM is in charge of, from any of the NPCs to the overall world itself. A GM move can even rely upon the PCs' own internal consistency, as you shift a PC's balance or inflict conditions.

You can find a full list of GM moves in the sidebar on the right, and more information in the core book of the game.

When to Make Your Move

You can make a GM move whenever you like—whenever it feels appropriate—but you should almost always make one when:

A player rolls a miss

Missing on a dice roll is the perfect moment to make a GM move and complicate the story. Use what's happening in the story at the moment to decide what kind of move to make. Remember that a missed dice roll isn't a failure, but it always demands some kind of response from you to say what happens next in the fictions—after all, a move was only triggered because everyone at the table was uncertain about what happens next.

There's a lull in the action

If your session slows, when no one knows what to say next, or you feel that the PCs have had enough downtime, make a GM move to kickstart the action. In these situations, your moves don't have to be brutal; they just have to add excitement and give the PCs something to react to.

A player grants you a golden opportunity

Sometimes, a PC might say something or do something that feels like the perfect opportunity to make a GM move. Use these moments to emphasize the effects and consequences of their choices—the world should react to them and their choices in a way that keeps the fiction consistent.

In particular, PCs often have to take drastic action in order to clear their conditions (page 7). Treat these moments as easy "golden opportunities"—when a PC "takes foolhardy action without talking to their companions," they're setting themselves up for a GM move as you establish exactly why that action was so foolhardy.

GM Moves List

Here is a list of GM moves you can make.

- Inflict fatigue or a condition
- Reveal a hidden truth
- Shift their balance
- Twist loyalties with tempting offers
- Escalate to violence
- Offer a risky or costly opportunity
- Threaten someone
- Shift the odds, suddenly
- Exploit a weakness in their history
- Provide wisdom in unlikely places
- Turn a move back on them

Soft and Hard Moves

When you make a GM move, you can either signal what you're about to do and allow a player to act before it happens—making a "softer" move that's preventable—or you can deliver a move immediately without warning— a "harder" move that hits where it hurts. Think of "soft" and "hard" as two ends of a spectrum of how much players can react to prevent the consequences—any given move can be made at many places on that spectrum. Sometimes you can "Shift their balance" but give them a chance to resist—but sometimes when you "Shift their balance," it just happens, without a chance to resist. The former is a softer version of the move; the latter, a harder version of the move.

Think about the dramatic stakes of making a move soft or hard. Soft moves imply a manageable or subtle threat. Hard moves show that a threat is dangerous and overt. They also deliver upon the stakes of the overall situation. If a conflict or action scene has been ongoing for a while, then a hard move can bring the tension to a real climax, delivering on actual consequence. If a conflict has just begun, however, a soft move can better set up further conflict and difficulty.

You can also use the texture of your moves as a pacing mechanism. If the game gets a little slow and you need to up the tension, you can start making increasingly hard moves. On the other hand, if the companions have been taking a great deal of fatigue and conditions, soften your moves in order to prevent it all from becoming a little overwhelming.

At any given moment, it's your call as to whether a GM move should be softer or harder. That makes it simultaneously one of your best tools for modulating and affecting play, and one of the hardest skills to master. When you're considering what move to make and how hard or soft to make it, you might need to ask for a short break to think—don't hesitate to do so if it will help you figure out that how to resolve a situation, especially one with a lot of tension or consequence. On the other hand, don't fret too much about any one move you make, though! There's always another, and another, and another down the line. Even if you don't make the perfect move at the perfect moment, you'll have plenty of other opportunities!

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NPCs

The Avatarverse is full of all kinds of people. When creating or portraying NPCs for the companions to interact with, look to the entire spectrum of humanity. Offer the PCs a rich and diverse set of characters to interact with.

Creating NPCs

In **Avatar Legends: The Roleplaying Game** adventures, there are many pre-made NPCs covering a lot of the most important roles, but you may still find yourself needing more. That's okay! Making NPCs is not difficult! Your game will include countless NPCs who are never named and never exist as much more than one or two lines of description (likely a job or other role). The surly guard. The clumsy cabbage-seller. These NPCs do not need stats.

Stat up NPCs only when they become important. If they reappear, become enemies, turn into allies, or if you feel that they are important to the story in some way, use the guidelines below to give them stats. It's absolutely fine to stat up an NPC at the table if you need their numbers, such as when they're entering a fight or someone **calls them out** on their principle.

NPCs come in four flavors of importance. Depending both on their importance to the story and their power level, you can classify NPCs as minor, major, master, and the very rare legendary.

To stat up an NPC, give them:

- A name and description
- A drive, i.e. "to accomplish a goal"
- Fatigue track and conditions
- Balance track and principle
- Advanced techniques (as appropriate)

Not every NPC needs a full mechanical write-up! Sometimes you can get away with giving an NPC just a balance principle. If you do give an NPC a full fatigue track and conditions, you are saying something about the NPC—that they can fight and participate in combat exchanges. If the NPC cannot participate in combat exchanges—they have no training—then don't give them fatigue or conditions. A single inflicted fatigue or condition takes them out.

Advanced Techniques

NPCs with combat training should know advanced techniques as appropriate to the story and to their level of importance. Minor NPCs probably don't have any advanced techniques—they just use the basic techniques in a fight—but all other NPCs have mastered a few advanced techniques in line with their training. There are many more techniques in the core book.

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Minor NPCs

These are side characters of low importance to the episode or overall story. Minor NPCs may be named, but just as easily could go unnamed. They tend to have rather basic capabilities and if they have combat training, tend to use only the most straightforward tactics.

MINOR NPC STAT GUIDE:

- Minor NPCs often don't need fatigue, conditions, or balance, especially if they lack combat training. If they do need to be able to participate in combat, give them three fatigue, one condition, and a 0 to +1 balance track.
- Minor NPCs often don't need a principle—they're too minor to believe strongly in something—but if necessary, give them something broad or simple like Tradition or Loyalty.

Major NPCs

Major NPCs are important to the current episode or overall story. Give them a name or title (the "Best of the Yuyan Archers," for example), and at least one interesting physical feature, mannerism, or item of clothing (a scar, a stammer, or a vivid purple cloak, for instance). Major NPCs are usually pretty capable and canny. If they're combatants, they might have their own styles and distinctive visuals.

MAJOR NPC STAT GUIDE:

- Give them five fatigue, three conditions, and a balance track from 0 to +2 at most.
- Give major NPCs a balance principle, one that reflects their primary interests and motivations, like Progress or Care.
- Major NPCs skilled in combat should have one or two advanced techniques (at most).

Master NPCs

Master NPCs are either powerful, difficult-to-defeat combatants, or very important to the overall story. Master NPCs are very, very capable with their training. The question for a master NPC is never "are they skilled enough to accomplish this thing"—they have full mastery over all of the core principles and ideas of their training. Without fail, they are all combat-trained and ready. Within their expertise, it's not if they accomplish something, but how. Feel free to get creative with masters—if you can conceive of it being done within their training style, they can do it.

MASTER NPC STAT GUIDE:

- Give them ten fatigue, five conditions, and a balance track ranging from 0 to +3 (at most).
- Master NPCs must have a balance principle. Their emotions and motivations are important, and their principle should be a consistent and regular part of the story.
- Most master NPCs should have at least two advanced techniques and likely more—you don't necessarily have to choose them all until you need them, but they could have up to five.

NPCs in Combat

Companions will inevitably fight NPCs. How the fight turns out depends on the NPCs' importance and the decisions the PCs make during the conflict. Minor NPCs are low-level henchpeople and "mooks" to be tossed around, while master NPCs will most likely flee when things turn against them, so they can fight again another day.

Remember the following additional rules for NPCs in combat:

- Foes must choose approaches in combat exchanges and use techniques equal to 1 + their current balance per exchange.
- If an NPC must mark a fatigue, and cannot, they mark a condition instead.
- If an NPC must mark a condition, and cannot, they are taken out. Follow the normal rules for being taken out (see page 7).
- If an NPC shifts balance off the edge of the track, they lose their balance. They must make a choice from the **lose your balance** move at the end of the exchange (they still get to use their techniques as chosen).
- After an NPC loses their balance, shift their center—they're guaranteed to start all future fights at a different balance.
- If an NPC's center shifts off the edge, it means they go through a fundamental change, either picking a new principle, or retiring entirely from play—forever imprisoned, giving up all ambition, or (rarely) dead.

Groups of NPCs

Sometimes, companions must face off against groups of NPCs. Rather than representing each NPC individually (which would get very old fast), use the following guidelines:

- A small group, 5–10 NPCs, can be statted as a single NPC one step above the individual members in importance.
- A medium group, 11–20 NPCs, similarly behaves like a single NPC two steps above in importance.
- A large group, or 21+ NPCs, is three steps above in importance.
- For steps of importance above master, simply add +1 fatigue and +1 condition per step.

A small group of minor NPCs is effectively one major NPC; a medium group of minor NPCs is effectively

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one master NPC; a large group of minor NPCs is a master NPC with +1 fatigue and +1 condition. It's uncommon to group major NPCs—they're all individuals enough that condensing them into an abstracted group (with a shared balance principle) erases what makes them special. Master and legendary NPCs should never be grouped.

Additionally, when dealing with a group, treat it as a single entity in a combat exchange. The group shares a single balance principle: it's the thing that binds the group together. The group has a single set of conditions and fatigue; if the group is taken out, it disperses and scatters. The group chooses only one approach and uses the same number of techniques as a normal NPC at its level. Also give the group at least one group technique, which are only available to groups. You can find a full list of group techniques in the core book.

Legendary NPCs

Legendary NPCs are incredibly rare—important paragons of the whole setting. They should show up sparingly, maybe a cameo here or there. For this quickstart, you won't need to use legendary NPCs, but you can find more information on them in the core book!

Running Fight Scenes

Combat exchanges run a little differently than the rest of the game. However, remember that combat doesn't occur for combat's sake. When characters fight, it's because they feel they must use force to achieve their goals. While force and violence are more common in the Avatarverse, it must still be justified by what the combatants want—few people get into a fight just for the heck of it.

Keep that in mind when running combat exchanges: rare is the NPC who simply participates in exchange after exhausting exchange, ignoring their own wellbeing. If an NPC does do so, it's because they're distracting the companions from something more important, or have gone berserk in some way, or feel they need to sacrifice themselves in order to prove a point. More often, NPCs take different actions after an exchange, taunt or speak to the companions, or otherwise attempt to achieve their goal.

Managing Spotlight

Think of an exchange as active contesting combatants trading a bout of blows—not a "round of combat." This might mean a single punch or a flurry of quick attacks. It may involve bending or might not. If all the companions are in a fight with multiple opponents, it's a good idea to split exchanges up into groups. You can switch between these groups to provide every player the spotlight, and allow PCs to use techniques to shift from one to the other, or to make moves in between exchanges.

Crafting Tension

Even combat exchanges can get boring if overused. You can keep exchanges interesting by varying the stakes of fights, the environments of fights, and the tactics of fights.

Make sure that not every fight is about who is left standing; few combats should ever be "to the death." Think about what the combatants want and how fighting helps them get it.

Also think about fun scenery for action, and make sure you don't repeat the same kind of scenery too often. A crowded bazaar, a rickety bridge, a series of stepping stones in a rushing river, and the treetops of a forest all offer different environmental obstacles and opportunities for a fight. Make your NPCs make use of the environment, employ what's found in it, attack it, and change it.

To vary the tactics of fights, don't have NPCs make the same choice over and over. A clever opponent doesn't strike over and over. Retreating, advancing, taking hostages, putting things and people in danger—a fighter might do all these things to gain an edge.

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Using This Quickstart

After going through the rules in this booklet, you're ready to start playing! Check out the advice below on what to do next:

Starting Play

In the next section of this quickstart, you'll find an adventure set in the Korra Era. The adventure comes with its own complicated situation for the heroes to resolve, as well as five linked pre-generated characters to get you playing quickly!

To get playing, the GM reads through the adventure to get a feel for it, and then the players can pick their pre-generated characters when it's time to actually play. Every adventure has a section to explain exactly how to use it, along with NPCs, important plot points, and any additional rules you might need.

The pre-generated characters each use one of the ten playbooks included in the core book of the game. Everything is already set to use immediately, except for the connections between the characters. Once each player has picked a pre-generated character to play and familiarized themself with that character, they should introduce their character to the rest of the table, explaining who they are, how they appear, and anything else of note. If a player picks a character that mentions another pre-generated character that isn't chosen, assume that character is a NPC. Once every PC has been introduced, go back around the table with each player filling in one of the two connections on their pre-generated character, and then go around the table a second time for the second connection. Each connection requires a player to fill in the name of another PC, setting up a relationship between those characters. The GM asks questions to help flesh out that relationship and fill in the blanks. Otherwise, the pre-generated characters are all ready to use immediately.

GMing With This Quickstart

If you're the GM for your game with this quickstart, then you have a few more things you should do, beyond what your players must do. You should read through this entire booklet if possible. Your goal is not to memorize everything, but to feel comfortable enough that you don't have to constantly check these rules or the adventure. It's fine to reference these texts during play, but you also don't want to lose momentum in the moment when you check some minor detail—so the more comfortable you can be in knowing the important elements, so you can make a judgment call on the fly, the better!

If you don't have the time to read through the whole booklet, then focus on Playing the Game on page 5, Moves and Dice on page 6, Core Elements on page 7, and the Basic Moves on page 9. You can reference the rest of the text as you need to answer individual questions a s they come up. For the adventure, focus on the Summary on page 37, Introduction on page 40, and Escalations on page 46.

Pregenerated PCs and Advancement

If you're familiar with the full game you'll notice these characters are customized for this adventure. They all start with a single mastered technique, and they also have unique advancement options, including moves from different playbooks, designed to help players select useful and fun advancements for a short game. When a PC advances, they should choose a growth advancement from this list instead of the normal list. These options give them the chance to see some more aspects of the system, including new techniques, in a way that wouldn't normally be available to them in a full game.

If you are the GM, then you should make a decision at the start of the game about whether or not you will give the PCs an automatic advancement or use the Growth Move mid-session. By default, most of the growth PCs will earn during play comes from the Growth Move on page 25. That move normally triggers only at the end of the session during a full campaign. If you played according to those rules, then the PCs wouldn't get much growth during play, and they likely wouldn't get to advance. In a full campaign, you'll play additional sessions so a slower pace of advancement serves the game. But in a single session of play, you might want to allow the PCs to advance a bit faster!

Your first option is to give the PCs one free growth advancement at around the halfway mark of play. This is pretty simple and effective. Just keep track of your overall time, and at the halfway mark, when you have a chance to pause, tell everyone to pause and pick a new growth advancement from the options available to them on their pre-generated characters. If you want to make sure the heroes all get to advance at least once, then you should just give them an advancement at the halfway mark.

Your second option is to use the Growth Move at the same halfway point. This might not give every PC a full growth advancement, but you also can see the growth questions in action and do some reflecting on play. You can always use the Growth Move at the end of play, as well, but that will usually only act as a satisfying summary of play unless you are planning on playing another session with the same characters. If you want to make sure the heroes have a chance to earn enough growth to advance during play, then you should use the Growth Move midway through the session.

Lastly, you can just ignore either of these options. If the PCs don't advance during play, that's okay! They'll still get to do plenty of fun, cool, awesome things with the abilities they have at the start. This is an especially good option if you're playing with new players. Choosing an advancement and tracking growth are systems useful for developing PCs over time, but in a single session of play, it can make the experience smoother for the players to more or less ignore those systems. If you decide not to do anything to speed up the rate of the PCs' advancement, you'll ultimately just make the game a bit simpler for all your players.

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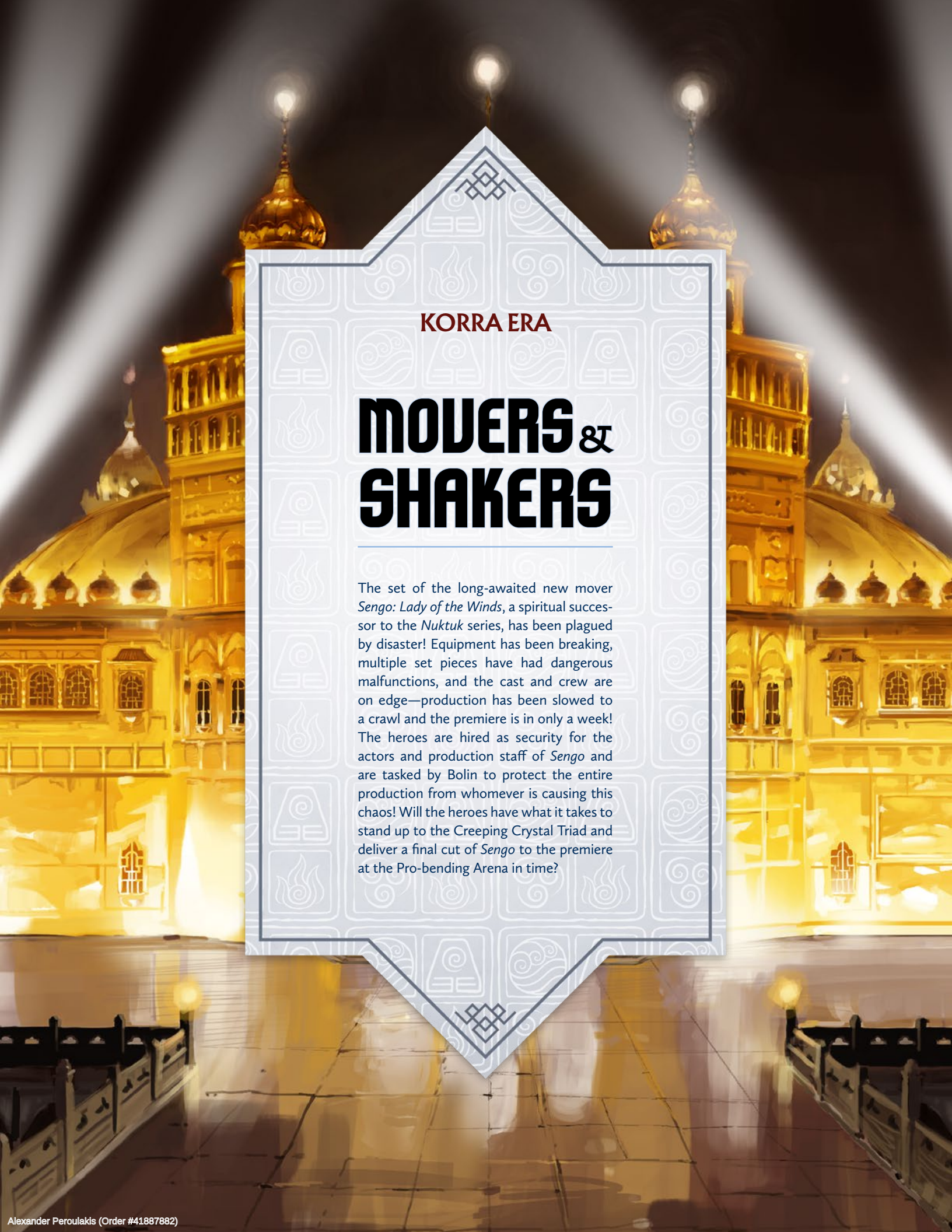

KORRA ERA

MOVERS & SHAKERS

The set of the long-awaited new mover *Sengo: Lady of the Winds*, a spiritual successor to the *Nuktuk* series, has been plagued by disaster! Equipment has been breaking, multiple set pieces have had dangerous malfunctions, and the cast and crew are on edge—production has been slowed to a crawl and the premiere is in only a week! The heroes are hired as security for the actors and production staff of *Sengo* and are tasked by Bolin to protect the entire production from whomever is causing this chaos! Will the heroes have what it takes to stand up to the Creeping Crystal Triad and deliver a final cut of *Sengo* to the premiere at the Pro-bending Arena in time?

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Using This Adventure

The contents of this adventure create a sandbox for your PCs, a setting in which they can choose any path they'd like to move the story forward. Some of the tools you can find here are:

- The "Summary" provides an outline of the adventure and explains the various issues the players face.
- The "Introduction" brings the PCs into the story and sets up your group to undertake the adventure.
- "Important Characters & Groups" provides expanded descriptions and relevant rules information for the characters and groups PCs might encounter.
- "Important Locations" features different areas for the PCs to explore during the adventure and explains where important characters might be found.
- "GM Advice" contains additional guidance for this adventure just for the GM and gives advice on how the adventure could end.

No Path To The End?

If you are used to running adventures with heavily detailed encounters and prepared NPCs, it might come as a surprise that few mechanics are written into this adventure, beyond the escalations and some information about various characters. **Avatar Legends: The Roleplaying Game** relies on players triggering moves based on the actions they take during play instead of asking players to make any specific checks for specific actions required by the adventure.

Since every significant action a PC takes drives the action of the game forward, **there is no prescribed order of events**. In fact, there is no singular way to resolve the situation at hand. Instead, the adventure puts the PCs in a dramatic starting situation that demands immediate action from the heroes! It's your job to use the material in this adventure to keep things moving, providing interesting events and NPCs to consistently engage your players.

You can read more about running the game in the short rules included in this booklet. For even more on running **Avatar Legends: The Roleplaying Game**, check out the full core book!

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Summary

Things haven't been going well for **Varrimovers International (VI)**, the company founded by eccentric technologist and business mogul Iknik Blackstone Varrick. Even though the company pioneered the mover industry, it's encountered a great deal of trouble since Varrick decided to focus on other projects—leaving **Hongmei**, an experienced mover executive, in charge—especially with competition from new up-and-coming mover companies. After a few failed attempts at mover blockbusters—*It Happened One Harmonic Convergence*, *Bender: Never Say Bend*, and *Varrick: The Man, The Myth, The Legend*—building off the success of its *Nuktuk* franchise is VI's last ditch effort to get back on top. However, funding a mover like *Sengo: Lady of the Winds* after so many failures isn't cheap! Hongmei has thrown VI's entire budget behind this production, hoping to solve all the studio's problems with a new hit debuting at a big flashy mover premiere—now, only a couple days away! If *Sengo* fails, VI is bankrupt and Hongmei is ruined.

As soon as shooting started, however, **Amrita**, lieutenant of the **Creeping Crystal Triad**, tried to muscle her way into controlling the production. The Triad is a criminal organization centered in the Dragon Flats Borough. The Creeping Crystals have history with Hongmei from before he was a part of VI; they loaned Hongmei the money he needed to start his own mover company. He paid off that loan on the success of his company's debut mover—*Love of a Lion-Turtle*—but Amrita, who secretly wants to be a mover-maker herself, has kept an eye on Hongmei as a possible source for more "fruitful business endeavors."

When Hongmei's studio was bought up and integrated into VI, Amrita decided that Hongmei's new role gave her the perfect opening to muscle in on VI and the mover industry as a whole. Now, Amrita knows the studio is in a bad position, and that presents a lucrative opportunity, even as Jargala Omo, the real boss of the Creeping Crystal Triad, is tiring of Amrita's focus on the mover industry. Amrita has to secure percentage points of *Sengo's* success to satisfy Jargala, while securing a new executive produce position at VI to satisfy herself. However, Hongmei still refuses to work with the Triad, even as the Creeping Crystals have started terrorizing production to force him to capitulate.

The PCs are brought in by **Bolin**, dear friend of Avatar Korra and the famous mover star who played Nuktuk, to do VI a favor and defend the cast and crew of *Sengo* from Amrita's machinations. But there are plenty of problems on set, and plenty of folks who have reason to further disrupt the production or even help out the Creeping Crystals. The PCs must navigate the messy situation on set, potentially helping to resolve these conflicts and help the mover reach completion—it's not what they were hired to do, but they're heroes, after all! As the GM you'll use escalations (page 46) to amp up the existing conflicts the players choose to focus on, ultimately culminating in Hongmei and his crew desperately trying to rush the finished film to the premiere at the Pro-bending Arena while Amrita and her goons attack outright!

Sengo: Lady of the Winds

Varrimovers International has shot its movers all over the city, both on location and at several different studio facilities over its relatively short lifespan. Nowadays, it's down to a single studio in an old warehouse inland of Yue Bay, where the set pieces of *Sengo: Lady of the Winds* have completely taken over the space. Canvas backdrops showing blue skies, clouds, and generic Earth Kingdom landscapes cover the walls, several of them attached to mechanical rollers so they can be run behind the actors to imply fast motion. Big matte paintings that—kind of—look like they might be an Air Temple all lean up against each other to one side. At one end of the warehouse sits a pen and piles of feed grass for the trained saber-tooth moose-lion, **Sweetie**, who plays Sengo's personal sky bison Bim Bim. With sky bison flying around Yue Bay now that the Air Nation trains new Airbenders on nearby Air Temple Isalnd, Hongmei wanted to make sure that Sengo had her own bison...and couldn't get the Air Nation to loan him one, so he had to use Sweetie instead. Sweetie is painted white with a big green arrow between her antlers. She mostly just grazes nonchalantly.

The warehouse is filled with the constant activity of professionals doing their jobs, attending to a hundred and one different tasks and concerns…but the tension among them is palpable. This mover has to be a huge success for Varrimovers International, or Hongmei and the company are both ruined, and he has passed that anxiety down onto the cast and crew, who don't really have a full picture of VI's dire financial straits. Hongmei hired the mediocre director **Wing Len** to save money, but he spent exorbitant sums on the special effects and the premiere. He bought the best resources for film, cameras, and lighting. Every now and again, a tour group of excited fans visits the set, and Hongmei puts on his best tour guide façade, showing off how great the mover looks, how it's going to be the perfect mover to carry on spiritually from the Nuktuk franchise, and how amazing it will be that the new hero is a woman and an Airbender! Those moments give everyone hope that, if everything goes well, this mover could restore Varrimovers International to its place on top of the mover industry. Hongmei has already used his last remaining favors with others in the industry to schedule a big premiere for the mover in just another couple of days—they have to finish shooting and editing in time for the giant showing, or else they'll have blown their chance!

But the truth is that every mover production has to overcome a thousand other obstacles to be a real success. In this case, Hongmei's production is plagued by the concerns and mounting dissatisfaction of **Xue**, the lead actress; the snobbish arrogance and duplicity of the actor with the villainous role of Imperator Kuvai, none other than the famous **Quin Yu**; the fraudulent airbending talents of "stuntmaster" **Breeze**, supported only by his assistant **Aiko** (who is an actual Airbender); and the stalling and divisive behavior of the mover's director, Wing Len. Even if the heroes can deal with the Creeping Crystal Triad, the production may fall apart anyway if the people on set are tired, aggravated, bored, and unwilling to work together in time to finish the mover before the premiere!

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The Creeping Crystal Triad Attacks

Amrita is only a lieutenant in the Creeping Crystal Triad, but she's always had aspirations to be something more—a mover director, famous and wealthy! She's never worked in the mover industry at all, but she figures she can use her position in the Creeping Crystal Triad to force her way in. Jargala Omo, the leader of the Creeping Crystal Triad, is only interested in the mover industry to the extent that it makes her money. Amrita has promised that if she can secure the Creeping Crystal Triad ownership stakes in production companies and movers, they can continue to make yuan forever from the proceeds of successful movers…but so far, she hasn't managed to push her way in to control over any mover company. Truthfully, those that would accept Amrita's overtures of aid are too small or unimportant to satisfy Amrita's ambitions, and those that are both successful and big aren't willing to shackle themselves to the Creeping Crystal Triad and Amrita. But Varrimovers International is in just the right position—it has plenty of clout as a studio, but it's very low on cash. Because of his history with the Creeping Crystal Triad and his current desperation, Hongmei is Amrita's best chance to get everything she wants and has promised Jargala, from a cut of the profits of *Sengo* to a real position as executive producer in Varrimovers International.

Jargala has about had it with her lieutenant's mover obsession, however. She ordered Amrita to come back with something real and profitable in a month, or she'd move Amrita to a different district and see if Amrita and the Creeping Crystal Triad can muscle in on something more lucrative, like the waste disposal industry. That was about three and a half weeks ago. Amrita has to secure a chunk of Varrimovers International and *Sengo* by the end of the week, or Jargala will not be happy.

Amrita met with Hongmei right after Jargala's ultimatum about a month ago and made clear, in no uncertain terms, that he would be accepting Creeping Crystal yuan in exchange for a percentage of the mover's success to satisfy Jargala, and that he would be giving Amrita a new position as executive producer at Varrimovers International to satisfy her own ambitions. Hongmei refused, but Amrita was ready for this. At the meeting, she knew that Varrimovers International was in a desperate position and that Hongmei scheduled the premiere as his last shot at making *Sengo* big. All she had to do was put enough pressure on Hongmei that he was afraid he wouldn't finish the mover in time, and she was absolutely sure he would break. So she had her underlings ready to terrorize the set of *Sengo* to force Hongmei's hand, slowing down and hindering production enough to threaten all of Varrimovers International!

The first Creeping Crystal attacks were subtle as such things go—after all, Amrita didn't actually want the production entirely derailed; she only wanted Hongmei to feel the pressure. The triad members worked their way through the undercity tunnels of Republic City until they were beneath the Varrimovers International Studio, where they could earthbend to affect the building above. First, they caused small, repeated tremors that seemed only to occur when the cameras were shooting, messing up the film and ruining the shots—a spotter above ground would send them a signal so they would know when to strike. Later, a triad member with some skill at sandbending let dust into the studio

to cling to the matte paintings as they were drying, ruining them enough that the artists had to start over from scratch.

Hongmei knew exactly what was going on, but most of the people on set just thought the production was having some bad luck! For his part, Hongmei refused to give in, and his crew was diligent and capable enough that the mover was still moving forward, bit by bit. So Amrita, seeing no other way to force Hongmei into agreeing to her terms, escalated. Now the attacks were getting dangerous —tremors strong enough to knock over sets onto cast members in the middle of shooting; patches of sharpened crystal jutting up from the ground and floor, hidden under other objects, ready for someone to carelessly stumble into them; even damage to the warehouse itself, requiring repairs to make the place safe before they could resume shooting.

Still, Hongmei persisted in refusing Amrita's intimidation tactics. His nerves are about shot, but the production is so close, he thinks they can still finish and save the studio without giving in. Amrita, in turn, is angry and frustrated, determined not to let Hongmei deny her what she wants so badly! She's ready now to really take her assaults upon the production to a new level, actively trying to destroy it and hurt its cast and crew…even up to launching an all-out attack upon it and forcing Hongmei to openly capitulate to the Triad's demands. If her attack destroys the production of *Sengo*, so be it—Amrita thinks she could then get Hongmei to hand over all control of Varrimovers International to her, and then rebuild it from the ground up with Creeping Crystal Triad money! It would be perfect, she believes, netting her everything she ever dreamed of, and Jargala would have to accept an opportunity to own such a famous mover studio as Varrimovers International…right?

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Tensions on Set

If everything was perfect on the set of *Sengo*, and the entire cast and crew were united by an unassailable camaraderie and commitment to their art, then maybe they would have weathered the Creeping Crystal's assaults fairly well. But instead, the cast and crew are beset by conflicts and fractious issues—both some real problems and some silly grievances that have the potential to tank the mover.

First and foremost, Xue, the leading lady of the mover, has had it with the production. She was thrilled to have gotten a role that carried on the spirit of Nuktuk as a strong, proud new character—especially because Xue comes from an Air Acolyte family. Then, on day one, the mover's director Wing Len informed her that she would be wearing an orange koala-otter bikini, and that her role would require pretty much just one thing: Sengo is a highly enlightened Airbender who never expresses emotions, desires, goals, or drives. Xue would have to keep her face perfectly stoic and empty of feeling the whole time. Throughout the entire production, any time Xue has tried to inject some humanity into Sengo, she was told to tone it down. Wing Len has dismissed her feedback, and he's made it clear that she can be easily replaced with a new actress. Even with the premiere date looming, Wing Len has still maintained to Xue that she's replaceable; no one on set has a full picture of exactly how dire the situation is around Varrimovers International, and as a result, Wing Len can easily pretend that even if they miss the premiere, VI would just reshoot the whole mover and schedule a new premiere if Xue causes trouble.

The situation isn't helped by Quin Yu, the famous opera star from the Earth Kingdom. Quin Yu has played for the Earth Queen, Fire Nation nobility, Water Tribe leadership, and even the Avatar that one time. The point is, he's a real artist, and this whole mover production is beneath him! If he hadn't squandered all his yuan, then he would never have agreed to work on this trashy production! And even with his more-than-fair paycheck from Hongmei, Quin Yu finds himself in need of yet more funds to support his lavish lifestyle…funds he has easily been securing by selling updates on the production to Amrita and the Creeping Crystal Triad. Of course, Quin Yu has told himself that he's selling information to Amrita mostly in honor of art, to punish this abominable production and the entire mover industry.

On the crew's side, the production is being poisoned by the hubristic idiocy of Breeze, the legendary "stuntmaster." This is his first time working with Varrimovers International, but Breeze has built up a reputation for astonishing work, skill, and creativity. He sells himself as an Airbender who has reached a "new level of consciousness," "far more enlightened" than Tenzin and his followers, with a brand new superb airbending technique. But not a bit of his story is true.

Breeze was actually once a failing actor working under the name of Rai Feng. He was on set when Aiko, another stunt professional, discovered her airbending while causing an accident. Rai Feng quickly took blame for the accident, for which Aiko was incredibly grateful…until Rai Feng turned it, and Aiko, into his entire new brand. Now, the two of them work together—him as the face, her as the actual stuntworker.

Aiko loves the mover industry, and she never wanted to be an Airbender. She's been scared to leave this life she loves to learn more about her abilities as an Airbender—the new Air Nation has put forward a bold and capable image of do-gooders who travel the world and work in service of the people, but Aiko thinks that joining the Air Nation might require her to give up her position in the mover industry, and Breeze has been only too happy to feed her fears. But she's only managed to obtain a tenuous grasp on her bending, and she still causes accidents periodically when she gets spooked or startled. Breeze's much-grown clout allows him to talk them out of trouble, but he also continues to promise ever-greater stunts. It's only a matter of time before Breeze asks her to do something well beyond her control and someone gets hurt, or the two of them get discovered.

Lastly, Wing Len himself is quite the barrier to the mover's success. Wing has directed two movers before this one, *Ice Warriors* and *The Crescent Island Doom*. Neither of them were particularly well-reviewed, but they were profitable and functional—Wing has never been accused of having an artistic drive, but he can get the job done when he wants to. Hongmei hired Wing Len for that exact talent. But in truth, Wing Len has always gotten paid in other ways, usually by putting relatives of wealthy aristocrats into his movers. Hongmei is too sharp to give Wing Len the leeway for that kind of graft, so Wing found another way to get paid through Amrita. She has asked Wing to help delay the production of the mover, slowing it down just enough to put more pressure on Hongmei. Getting paid to more or less do nothing sounds great to Wing, so he's been happy to oblige, especially as he helps to exacerbate the conflicts and bad feelings of the cast and crew.

How Does It End?

The PCs start with a seemingly simple job to start—protect the production of *Sengo: Lady of the Winds* so it can finish in time for the premiere at the end of the week. But that simple job becomes complicated quickly as they realize that the threats to the production exist on many levels, and that the Creeping Crystal Triad is serious in its commitment to disrupting the production. The PCs have plenty of problems to try to solve and plenty of ways to defend the production, and their choices will guide the adventure. They could first just stoically guard the production from the sidelines, trying to remain aloof from the on-set conflicts and looking for suspicious activity…or they could engage directly with each and every person on-set, asking questions and even trying to resolve their interpersonal conflicts before disaster strikes. The choice is theirs!

The conflict over the production takes only four days. Over that time, if the PCs weren't around at all, then the production would almost certainly fall apart, whether as a consequence of Amrita's attacks or its own internal conflicts. Hongmei would have no choice but to capitulate or lose the company, and for the sake of everyone else in the production, he would give in to Amrita. In order to stave off this outcome, the PCs have to ensure the production moves forward by protecting the cast and crew from Amrita's attacks and helping to resolve some of the production's internal conflicts. Bolin didn't explicitly ask the PCs to solve the production's internal conflicts, but he did ask them to protect the mover—and helping to resolve Xue's legitimate

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grievances, Breeze's lies, Quin Yu's duplicity, or Wing Len's corruption will do that.

If the PCs defend the mover to the point that Hongmei gets his last few big, impactful scenes, then he and his crew can quickly edit the film for release at the premiere! At that point, Amrita escalates to an outright attack. Use that moment to have a final explosive conflict in which the PCs can show their stuff, as Hongmei begs them to get the mover film to the Pro-Bending Arena for the premiere, and Amrita and her crew attack them in a full-on battle and chase!

Successfully delivering the mover and having the premiere will save the production and Varrimovers International, regardless of whether or not Amrita is outright defeated. If she is defeated and captured, then she can be turned over to the Republic City authorities who are sure to want some words with her. If she escapes, then she either gives in to Jargala's wishes, giving up on her dream of breaking into movers, or she leaves the Creeping Crystal Triad to continue to pursue her own ambitions and vendettas. In an ongoing campaign, she would certainly take note of the PCs and Hongmei as true enemies she'd love to destroy.

If the production finishes and the mover premieres, Hongmei will be incredibly grateful, and he will even offer to give the PCs their own little parts in *Sengo 2* or whatever other mover VI moves onto next!

Think of the end of the adventure as the resolution of an episode of *Avatar: The Last Airbender* or *The Legend of Korra*—it could be a cliffhanger with Amrita still out there and determined to take revenge upon Hongmei, Varrimovers International, and the PCs for their role in getting her ousted from the Creeping Crystal Triad, or it could be a satisfying victory at a Varrimovers International party celebrating the success of *Sengo: Lady of the Winds* with everyone dressed in their best finery. Because the game is led by player action, you can't know where you're going to end up when you start. Instead, focus on making sure the end of the adventure is exciting no matter what ends up happening!

Introduction

Bolin has met the PCs from a prior escapade when they protected a whole new train depot from saboteurs—see Adventure Hook on page 48 for the questions the PCs can answer to fill in more details. He asks them to meet him for a quick noodle lunch at Dancing Dan's Noodles near the Varrimovers International Studio. He's absolutely swamped as President Moon's personal assistant, and this is all the time he could grab, but he's incredibly grateful they could meet with him so soon.

He explains that he's asking them to do him a favor, because Varrick asked Bolin to do Varrick a favor, because Hongmei asked Varrick to do Hongmei a favor. Varrick is away on other matters (something about building a giant boat that actually flies and can launch other flying boats from its deck—who can even tell what's nonsense and what's truth with that man), but he telegraphed Bolin about the problem. Hongmei, and Varrimovers International, are in real trouble if they can't get some help keeping the set safe in time to finish the mover for the premiere. Hongmei has kept Bolin in the dark about the triad and their intentions—he's said that he thinks benders are endangering the set, but he can't be sure by whom or why. When Hongmei spoke to the Republic City police, the officers he spoke to blew him off; they claimed he couldn't point to any real evidence of foul play that couldn't be explained by an incompetent crew on set, and Hongmei (rightfully) came to suggest those local officers were paid off by Amrita and the Creeping Crystals. Hongmei can't push farther or escalate to a higher authority in the system, especially because doesn't want his history with the Creeping Crystal Triad to come out and tarnish his reputation. Bolin only knows that the production of Sengo is in danger, and Hongmei needs help.

Bolin feels indebted still to Varrick and the mover studio for his Nuktuk success. He can't afford to take the time off from his job—President Zhu Li Moon has a lot going on, and Bolin doesn't want to let her down—so he'd really appreciate it if the PCs can handle security for the mover production. He'd go to his brother Mako or even the Republic City police, but Mako is on an important investigation elsewhere, and Hongmei has made clear he wants no police involvement. Bolin has made sure the heroes will get paid by Hongmei and the studio, too! He shares with them the address of the production studio near Yue Bay and wishes them luck.

When the PCs arrive at the studio, there's a call for silence on the set as they are filming a particularly intense scene, with Sengo confronting Imperator Kuvai. Xue plays Sengo with Wing Len's desired stoicism note as she stands on the back of Sweetie the saber-tooth moose-lion, here playing Sengo's trusty sky bison Bim Bim. Quin Yu plays Kuvai with operatic bombast as controlled tubing shoots flames from his ankles, making him appear to fly with fire while a harness holds him aloft. And then, as the cameras are rolling, everything starts to shake—the Creeping Crystal Triad is launching another round of sabotage! The PCs have to jump in quickly to help avoid anyone getting hurt as pieces of the set fall, Quin Yu's suspension harness tosses him about and the nozzles spray flames everywhere, and Sweetie starts to buck and flee from the flames, tossing Xue into the air!

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After the shaking subsides and the situation resolves, Hongmei will introduce himself to the PCs, expressing real gratitude for their help. But in the aftermath, they can already pick up on some of the conflicts on set—Quin Yu is enraged at the "shoddy workmanship" and "lack of professionalism" on the set, storming off to his own rooms at the local hotel; Xue is rattled, but looks livid as Wing Len, instead of asking her how she's doing, starts to criticize her performance as being too emotional; and Breeze starts criticizing the other stunt performers on the set for their subpar work while boasting about his own, as Aiko tries to disappear into the background behind him.

Hongmei takes the PCs to his office, where he explains he recognizes them as the individuals Varrick told him would be lending security to his set. He's pushed to the brink, and if the PCs show that they're on his side at all, he'll explain that he's confident the Creeping Crystal Triad is responsible, in particular their lieutenant Amrita. He's very cagey about explaining exactly why—he doesn't want to reveal his sordid past or implicate himself, and he's not even totally sure the PCs aren't paid off by the Creeping Crystal Triad, either, even though they've been vouched for by Bolin. He'll question the PCs about what they plan to do to defend the set, but he won't push them too hard in any direction—as long as they help, he's grateful! And he'll even offer to put them on payroll as minor, junior, apprentice crew… considering that's all he can possibly afford. He'll try to keep the financial troubles of Varrimovers International under wraps, too, as best he can—he'd prefer the heroes don't say anything to the rest of the cast and crew that might cause a panic about getting paid or finishing the mover!

What Now?

With that, the PCs are free to pursue the defense of the set however they choose. They might start to interrogate the different crew and cast members, getting a better picture of the troubles the production has, or they might just stand guard. They might even seek out the Creeping Crystal Triad itself.

Follow the PCs wherever they go! Let them make choices that guide the story, and use escalations to increase the tension whenever things start getting slow. In particular:

- **If the PCs question crew and cast**, they'll inevitably create plenty of drama all on their own. If nothing else, the characters with something to hide—Quin Yu, Wing Len, Breeze, and Hongmei himself—will all take issue with the questioning and can easily reveal more than they intend! Follow their investigations for as long as they are interesting, then advance time to the following day and the next shoot when a new escalation causes trouble.
- **If the PCs just stand guard**, then move to the next escalation. Amrita wouldn't stage another attack right away; first she'd try to speak to Hongmei and make clear her threats, and then the Creeping Crystal Triad would stage another incident the next day. Feel free to move to a moment when the PCs potentially catch Hongmei and Amrita talking, or skip to the next day and the next incident, when the PCs are standing guard.
- **If the PCs pursue the Creeping Crystal Triad**, they can always **rely on their skills and training** to try to find a triad hangout if they have an Urban or Outlaw background. They can try to meet up with Creeping Crystal Triad members at the Creeping Crystal Pool Hall in the Dragon Flats Borough. It's a working tavern with pretty good frozen drinks made by Sikkuak, the bartender from the Northern Water Tribe, and it's where the Creeping Crystal Triad is centered. At the Pool Hall, the PCs meet up with Amrita herself, as she says all of these problems will go away if they can convince Hongmei to capitulate. Otherwise, it's going to continue. The PCs aren't going to be able to resolve the situation right then and there; if they try to start a fight, they're going to be facing the Creeping Crystal Triad in full, instead of just Amrita and her direct underlings, and it's not going to be a fight they can really win! After they flee, they'll have to circle back to the studio and you can bring in the next escalation!
- **If the PCs seek outside help**, like from the Republic City police, they run into a wall. The police who directly patrol and watch over this part of the district are in Amrita's pocket—officers Ujing and Peng have no interest in helping the PCs when doing so would cut off their stream of bribes and upset Amrita. Make clear to the PCs how ineffective going to an outside power will be—the situation is urgent, and any institution that might help will take too long to get rolling. They can't escalate to other police in the department in time to save the premiere and the production. Similarly, if the PCs try to contact Jargala Omo, going over Amrita's head, they find themselves stymied—Amrita is still a lieutenant in the Creeping Crystal Triad, and her people won't let outsiders go over her head like that.

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Important Characters & Groups

The following pages contain information on these NPCs along with stats you can use for them in game—a principle (when appropriate), combat techniques, conditions, and fatigue are all listed for each character.

Factions or groups tied to NPCs that come into play in the adventure are listed after the important NPC. In a combat, the gang and the leader would act separately in regards to exchanges and choosing techniques.

Hongmei

Minor NPC

Hongmei is a studio executive for Varrimovers International, and he has everything riding on the success of *Sengo: Lady of the Winds*. Varrimovers International will go bankrupt if the mover doesn't perform, let alone if the mover isn't even finished. He's under enormous pressure from Amrita to accept Creeping Crystal Triad money in exchange for partial ownership of the company for the triad and an executive producer position for Amrita. Once, in a different life, he accepted their money to build his mover studio, but he was successful enough to pay off the debt and have his studio bought by Varrimovers International. He never wants to go back to being under the triad's thumb, but with everything Amrita is doing to force him to give in, he might have no other recourse.

Drive: Save Varrimovers International and his own career
Principle: Independence 0 +1
Conditions: Troubled
Fatigue: ◇◇◇
Techniques: *Protect*

Wing Len

Major NPC

Wing Len is the director of *Sengo*, but he has no real attachment to the mover. He's not a terrible director, but he's not great either, and morally, he's a slimeball. Hongmei hired him because he could get the job done decently and cheaply, while instead pouring money into actors like Quin Yu and special effects. Wing Len is really just here to collect a paycheck. For a while, that meant making sure the mover was done. But, just as he did with his past two productions, he's found a way to make some extra yuan. This time around, he's taking money from Amrita to stall the production, poking at the grievances, concerns, and issues of his cast and crew. Hongmei can't fire Wing Len unless he can demonstrate gross negligence or malfeasance, and Wing Len is pretty good at appearing just casually negligent.

Drive: Collect big stacks of yuan
Principle: Greed 0 +1 +2
Conditions: Afraid, Angry, Troubled
Fatigue: ◇◇◇◇◇
Techniques: *Duck and Twist*

List of important characters & groups

- **Hongmei**, the Varrimovers International executive who is counting on this mover to save the studio.
- **Wing Len**, the director of *Sengo: Lady of the Winds* and an obstructionist on the set.
- **Amrita**, a lieutenant of the Creeping Crystal Triad who is determined to get Hongmei to accept Creeping Crystal money and let them control a part of the production.
- **The Creeping Crystal Triad**, representing Amrita's underlings and goons, helping her to terrorize the production.
- **Xue**, the leading actress, playing Sengo herself, but rightfully aggrieved about the way she is being treated.
- **Quin Yu**, a deeply arrogant opera performer who is playing the main antagonist of Sengo.
- **Breeze**, the "stuntmaster" who claims to use his airbending to set up incredible stunts on set.
- **Aiko**, Breeze's assistant and the real Airbender behind him.

Amrita

Master NPC

Amrita is a lieutenant of Jargala Omo in the Creeping Crystal Triad, and she's good at the job. But her real dream has always been to go legit and break into the mover industry. She's been enamored with movers since the first one she saw, and she's been looking for a way in, however she can get there. Hongmei was a great opportunity back when the Creeping Crystal Triad loaned him money for his first studio, but he did everything he could to cut ties and keep her out. She took that personally, and now she's determined to get him to take the triad money and let her back in to the industry. Jargala has made clear that Amrita is basically out on a limb here, and can't ask for more Creeping Crystal Triad resources. She has to secure Hongmei's compliance on her own, and the more Hongmei resists, the more Amrita becomes determined to force him to agree.

Drive: Break into the mover industry in a position of real power
Principle: Force* 0 +1 +2 +3
Conditions: Afraid, Angry, Guilty, Insecure, Troubled
Fatigue: ◇◇◇◇◇ ◇◇◇◇◇
Techniques: *Rock Column, Earth Armor, Earth Gauntlet*

* Amrita starts at +2 out of +3

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Creeping Crystal Triad Goons

Master NPC Group

A medium group of about 20 Creeping Crystal Triad Earthbenders follows Amrita. She can't get more minions from the triad without Jargala Omo's agreement, and Jargala isn't going to agree, so these are all Amrita has…but as far as the goons go, they are loyally committed to Amrita.

If need be, you can represent individual members of the group as minor NPCs with 3 fatigue and one condition each.

Drive: Help Amrita find success
Principle: Loyalty 0 +1 +2 +3
Conditions: Angry, Afraid, Guilty, Insecure, Troubled
Fatigue: ◇◇◇◇◇ ◇◇◇◇◇
Technique: *Ground Shift, Focused Fire*

Xue

Minor NPC

Xue is the leading actress for *Sengo: Lady of the Winds*, playing Sengo herself. Xue thought this would be her big break and a chance to sink her teeth into a real, meaty role, but on Wing Len's orders, she instead was thrown into an orange bikini and instructed to portray absolutely no emotion whatsoever. She's pretty frustrated with the production. The director has even made clear that she can be replaced if she's too resistant. She's considering leaving the production, but she doesn't want to miss her shot, or let down the other cast and crew members who've actually done right by her.

Drive: Make a name for herself as a real, capable, skilled actor
Principle: Excellence 0 +1
Conditions: Insecure
Fatigue: ◇◇◇
Technique: *Stand Strong*

Quin Yu

Major NPC

The operas of the Earth Kingdom know Quin Yu well. He has performed across the world, but he has also spent every yuan he has made and more, putting himself deep into debt. Now, he has signed on to the *Sengo: Lady of the Winds* production mostly to pay off his debts. He believes the whole thing is beneath him, and he's convinced himself that he's doing something artistically worthy by informing on the production's status to Amrita…in exchange for money, of course. He understands that Amrita is a member of the Creeping Crystal Triad, but he tells himself that he's just communicating with the equivalent of a gossipy news outlet. That said, he needs the cash he's getting from Amrita, and she might be able to push him into more dire actions.

Drive: Convince everyone that he is the best at what he does
Principle: Superiority 0 +1 +2
Conditions: Afraid, Angry, Troubled
Fatigue: ◇◇◇◇◇
Technique: *Attack Weakness*

Breeze

Minor NPC

Once, Breeze was Rai Feng, a modestly successful actor well on his way to decline and irrelevance. But then, on the set of a new mover, his assistant Aiko accidentally used airbending and caused an accident. A flash of inspiration took him, and he agreed to cover up for her, taking credit for the airbending and then building it into a whole new persona—Breeze, "stuntmaster" and pioneer of a whole new form of airbending. He's continued to work with Aiko, having her use her limited control of her airbending to assist in crafting stunts while he takes all the credit and continues to escalate his absurd promises. He has no sense of Aiko's limits or of restraint, and he's determined to ride this cart to as much success as possible.

Drive: Accrue as much fame and success as possible
Principle: Ambition 0 +1
Conditions: Insecure
Fatigue: ◇◇◇
Technique: *Take Cover*

Aiko

Major NPC

Aiko was just a member of the stunt crew before that day with Rai Feng (who would eventually become Breeze). She'd worked on one or two movers and she loved it. And then, out of the blue, she wound up using airbending and causing an accident. In the moment she was just stunned and scared that this would signal the end of her work on the set, so when Rai Feng offered to cover for her, she gladly accepted. Since then, she's continued with the charade, letting Rai Feng—now calling himself Breeze—take credit for her airbending, while she developed a basic, simple control over her abilities that allowed her to complement her stuntwork. She's scared of being discovered, both because she'd have to take the blame for the accidents she's caused, but also because she thinks if she becomes a part of the Air Nation she'll have new duties and obligations that will carry her away from the mover industry forever. She's desperate not to leave behind movers.

Drive: Maintain a job in the mover industry
Principle: Stability 0 +1 +2
Conditions: Insecure, Guilty, Troubled
Fatigue: ◇◇◇◇◇
Technique: *Air Swipe*

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Important Locations

Sengo: Lady of the Winds is being filmed at a warehouse studio owned by Varrimovers International, close to Yue Bay in Republic City. The PCs might have connections and relationships all over the city—but for the sake of this adventure, they're likely to be centered directly on that warehouse studio, above all else. That's the place where the mover is being shot, that's the place Amrita and the Creeping Crystal Triad are targeting, and that's the place the PCs have to defend.

The PCs might pursue additional investigations, seeking Creeping Crystal Triad members elsewhere, following cast and crew after the shoot is done for the day to talk to them or just watch them…but inevitably, the situation turns back to the studio. PCs are unlikely to be able to fully resolve the situation with meetings outside of the studio, not least because the real foes—Amrita and her Creeping Crystal Triad underlings—are likely to run from any fight that they don't have to fight. What's more, the PCs are needed each day at the studio. If they are out and about investigating the situation, then they aren't going to be present at the next Creeping Crystal Triad attack!

Varrimovers International Studio

The studio where *Sengo* is being shot is a warehouse near Yue Bay. It's not on the docks or on the water—there's plenty of stone and dirt beneath the studio for an Earthbender to affect, including some undercity tunnels that the Creeping Crystal Triad are using to launch their attacks. The warehouse was built to be close enough that unloading ships could bring their cargo here and store it. It's a big space, and the crew has had to enact a lot of clever solutions to section it off, adjust the way sound plays off the walls, and add lighting. It gives the impression of organized chaos, with a lot of different projects and tools and props scattered everywhere, but with crew able to navigate the mess easily. Any fight within the studio will have plenty of different elements to complicate the situation, from props and sets to matte paintings, hot lights, and stunt rigs.

This overarching building can be broken out into four main areas, each one its own location.

The Set

This is the actual area within the studio where the mover is being shot. When they're shooting, Wing Len can always be found here, giving orders and direction of questionable value. The different backdrops are all nearby, many of them on a system to raise or lower them as needed. The moving backdrop system that allows for a simulation of flying through the air is here, as well, along with the fire and wind special effect systems, and the stunt pulleys and harnesses. The whole area is hot under big lighting rigs, and the camera is off to one side on a brand-new movable tripod setup.

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The Working Area

This space is full of props, rigs, costumes, and more that aren't currently in use on the shooting set. There are multiple versions of Sengo's orange bikini and Imperator Kuvai's regal and ridiculous gowns on racks here. Buckets of paint for the backdrops and for Sweetie's costume are stacked up to one side. Spare lights, bulbs, and gels are lined up in rows. A couple workbenches host cameras undergoing maintenance and repair. Big cans full of film sit next to a super simple editor's table, where a harried editor cuts it into some kind of coherence with a big pair of scissors. Much of the crew spends their time in this area, working on this or that until they're called to bring it over to the set. The space is perfectly navigable by the expert hands on set, but to anyone else it looks like chaos, and if a fight breaks out there, there's plenty to knock over or hurl...including some things that are quite flammable!

The Animal Pen

This is a makeshift a pen for Sweetie, the saber-tooth moose-lion playing Sengo's trusty sky bison Bim Bim. The pen is kinda stinky, and some of the crew have aimed a fan at it non-stop to try to blow the odor out through the door and ceiling windows, but those are regularly closed to keep out unwanted sound and light, so Sweetie's odors tend to drift around the studio. Sweetie doesn't seem much to mind the fans or the rest of the activity, and she just chews her food while being rubbed down by the animal handler, Mei Ling.

The Business Office

This is a raised area in the back of the warehouse studio, where Hongmei conducts business…and, lately, where he's been resting his head at night. Once, the office had been appointed to look impressive and serious, with paintings on the walls and gold sculptures on side tables. Now, Hongmei has sold off many of those pieces to keep Varrimovers International afloat. His desk is covered in paper, and he does his best to hide the small cot he keeps back there, along with the mirror and shaving kit in his closet. The myriad bills and invoices of Varrimovers International are scattered throughout the room, and anyone with some knowledge of business and finance could put together a clear picture of just how debt-ridden VI really is.

Undercity Tunnels

There are many undercity tunnels ranging all over Republic City, but the most important to this situation are those weaving close to Yue Bay, beneath the warehouses where Varrimovers International's studio is located. They are close enough to the bay that too much damage might threaten to breach the tunnel walls and flood them, but that hasn't stopped the Creeping Crystal Triad from using them to attack the studio with Earthbenders. The Creeping Crystal Triad Earthbenders have largely been causing tremors underneath the studio to disrupt its activities, but if Amrita decides to outright attack, they'll come up through the floor and into the studio. The entrance to these tunnels is located nowhere close, and Amrita usually comes in with her goons from closer to the Dragon Flats Borough.

Creeping Crystal Triad's Pool Hall

The Creeping Crystal Triad's Pool Hall isn't actually named that...but that's how most people know it. It's a kind of tavern, with frosty drinks served up by the bartender Sikkuak. Pool as played here is a game with bats and balls evolved for the indoors, and there are always a few Creeping Crystal Triad members around, playing or drinking icy beverages. It's not a good place to cause trouble or pick a fight with the Creeping Crystal Triad—you'd be outnumbered instantly—but non-triad members can come in and stay, as long as they're quiet, respectful, and non-inquisitive. Those in the know might be able to get Sikkuak to point them to the right table to meet up with someone of importance in the triad, like Amrita. PCs looking to try to connect with members of the Creeping Crystal Triad can best let the word out here, where they can then meet with Amrita. (Jargala is too busy and too important to meet with the PCs until they've done more to catch her attention.)

The Sleeping Sloth-Mouse

A hotel, reasonably close to the Varrimovers International Studio and reasonably cheap, where many of the cast and crew are currently staying for the course of production. Quin Yu, Breeze and Aiko, and Wing Len are all staying here. Xue has her own apartment in the city and commutes every day, while Hongmei is more or less living out of the office in the studio warehouse. The Sleeping Sloth-mouse is far from a luxurious place—Quin Yu will be sure to proclaim so, loudly, whenever he is reminded of his accommodations. But it's perfectly fine and functional, and each person has their own room…which the PCs' might try to ransack for information at their first opportunity. In particular, Quin Yu and Wing Len's rooms will reveal more yuan than can easily be accounted for by their salaries. If cast and crew members aren't on set, then there's a decent chance they can be found here at the Sloth-Mouse.

Dancing Dan's Noodles

Just as the Sloth-Mouse is a local, convenient hotel, Dancing Dan's Noodles is a convenient restaurant that many of the cast and crew have come to visit on a daily basis for quick, cheap, decent food, as well as a lively dance-cooking performance from Dancing Dan. Dan is ecstatic for all the business—up until now, he's mostly served dockworkers who were looking for something different and willing to move further into the city to find it. If cast and crew aren't at the set or the Sloth-Mouse, then Dancing Dan's Noodles is the most likely third location. Amrita has met with Hongmei here once or twice, alone, and if prompted, Dancing Dan might be able to provide some details on what he remembers from the day—he's got a surprisingly good memory to complement his noodle-and-dancing skills.

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GM Advice

This adventure is focused, by and large, on the Varrimovers International Studio and the events going on there, but PCs may explore any number of other avenues in their pursuit of protecting the production. Here are some tips for making sure things go smoothly.

Escalations

The problems on set for *Sengo: Lady of the Winds* are multifarious, but only the Creeping Crystal Triad's attacks are necessary to keep the adventure moving forward. Use escalations when the conflicts and tension of the adventure begins to falter, revealing new information about the situation and pushing the PCs to confront new problems and dangers. Escalations can present conflicts the heroes haven't interacted with yet, put them in danger, or force them to react. If things start to quiet down in game and you're not sure what to do, use an escalation. In general, there are three days leading up to the fourth, final day, the day of the premiere itself; using one escalation on each day is a good pace for the adventure. Here are some examples of escalations you can use:

- Xue has had it with Wing Len and storms off-set, away from the PCs…and straight into the arms of Amrita, who is more than happy to abduct Xue to further stall the production.
- Aiko accidentally causes a wind to blow through the warehouse at exactly the same moment as a Creeping Crystal Triad earthquake tremor rocks the whole studio, causing a scaffold to fall and knock out Breeze, inadvertently revealing Aiko's airbending.
- Amrita demands that Quin Yu actually sabotage the production if he wants his payment, and he sticks a piece of metal into one of the fan mechanisms, causing it to break, spark, and start a fire. Afterward, he shows that he's not as good an actor as he thought when he tries to hide his culpability…
- Hongmei directly confronts Wing Len about all the delays and problems, and Wing Len in retaliation reveals Hongmei's prior debts to the Creeping Crystal Triad to the rest of the cast to turn them against Hongmei and further delay the production.
- The Creeping Crystal Triad sends major tremors through the warehouse studio, causing different pieces of the production to go crashing about and threatening real harm to the cast and crew.
- The date of the premiere has arrived, and Amrita has launched an all-out attack to stop the finished mover from reaching the theater in time. (Always use this escalation last.)

Leaving the Studio

Bolin asks the PCs to help keep the shoot and the Varrimovers International Studio safe. The PCs might hear that as requiring them to go out, find the culprits behind the attacks, and stop them directly. If they do, that's okay! As discussed in the "What Now?" section on page 41, you have some options for handling a search for the Creeping Crystal Triad, for example, including allowing the PCs to **rely on their skills and training** to find a place to meet Amrita—likely at the Creeping Crystal Pool Hall. The PCs can also investigate and find the tunnels in the undercity; earthbending might be able to detect the hollow space deeper beneath the studio, and then PCs with knowledge of the city can navigate their way to other entrances to the tunnels.

The PCs might try to focus their attention on members of the cast and crew who are acting strangely, including Xue, Quin Yu, Wing Len, Breeze, Aiko, and even Hongmei himself. As the GM, you can play up how strangely they are acting, drawing attention to their foibles and secrets and suggesting that the attacks might be more complicated than they first appear to be—just keep in mind that only Quin Yu, Wing Len, and Hongmei are hiding secrets directly related to the attacks. Xue, Breeze, and Aiko are all still acting strangely—Xue because she's angry at the production, Breeze and Aiko because they're hiding the nature of Aiko's airbending—but solving the mysteries around them can only help the crew finish and improve the mover, instead of saving the production from the Creeping Crystal Triad's attacks. Make sure that these mysteries don't feel like wasteful red herrings; if the PCs focus on Xue, Breeze, and Aiko, they still have the potential to make a real difference to the production and to make a better mover by helping these people resolve their problems!

If the PCs focus on Hongmei, they will only ultimately discover the truth of Hongmei's entanglement with the Creeping Crystal Triad, including that Amrita is still cornering him in places outside the studio and urging him to agree to her terms. Hongmei won't hide the truth indefinitely, especially if the PCs have proved themselves trustworthy, or if they put a lot of pressure on him. In particular, calling on Hongmei's Independence principle—representing his desire to remain separate from the Creeping Crystal Triad—will get him to spill the beans, but that won't solve the problem. It will only fill in more of the picture for the PCs.

If the PCs focus on Wing Len and Quin Yu, they have a chance to discover the corruption in each of them. Whether the PCs follow Wing Len and Quin Yu, ultimately finding a secret meeting between Amrita and the other NPC, or whether they investigate the NPCs' rooms in the Sleeping Sloth-Mouse, they'll find clues that indicate what those two are up to. Neither Wing Len or Quin Yu are at all ideologically devoted to the Creeping Crystal Triad, and if they're confronted with any kind of real consequence, they'll fold fairly quickly. PCs can get them to give up useful information about Amrita and perhaps even the tunnels, or they can even get Wing Len and Quin Yu to carry fake information back to Amrita, letting the PCs set a trap—though that probably requires them to **intimidate** or **plead with** Wing Len and Quin Yu.

The PCs shouldn't run into the Creeping Crystal Triad and Amrita out and about, away from the studio. If it makes perfect

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sense because the PCs have put in a lot of work and set up a trap, then maybe they can confront the Creeping Crystal Triad elsewhere, but the triad members have a very strong awareness of the ins and outs of the city, and they have no desire to face the PCs in a fight. After all, the PCs aren't even on the production! Capturing a PC won't help them blackmail Hongmei, at least in Amrita's mind. They're entirely focused on the *Sengo* production, and will run from any fight that doesn't directly lead to putting more pressure on Hongmei.

As a result, if the heroes are always out and about, leaving the studio undefended, eventually Amrita is going to make harsher moves directly against the production while the heroes aren't there. Use these moves if you have a golden opportunity to impress upon the PCs that the studio is the target in full, and they can't really afford to leave it entirely undefended for long stretches.

Staying at the Studio

The PCs might actually fail to investigate anything at all! They might just decide to stay at the studio, focusing on protecting cast and crew above all else, even to the exclusion of talking to the other NPCs.

At some level, that's okay! To be sure, the NPCs should eventually speak to the PCs, whether the heroes start the conversation on their own or not. Quin Yu will moan about what a terrible set this is, how much it's beneath him, looking for a sympathetic ear from the PCs. Xue is too professional to complain to perfect strangers, but she'll introduce herself and get to know them, and she might express her concerns if they seem to be trustworthy and able to help her. Breeze will gladly boast to anyone in earshot, while Aiko will do her best to keep her head down. Wing Len will see the PCs as potential obstacles and will try to sideline them, making them stand outside where they can't cause trouble for his obstructionism. Even if the PCs are trying to just stay out of it, the cast and crew inevitably draw them in to one conflict or another.

That said, if the PCs are just hanging around the studio production, that's perfect for having them front and center when the Creeping Crystal Triad makes any of its moves! The heroes can jump in immediately as tremors shake the set, causing pieces of the set to fall and threaten the cast and crew. Make sure to use these attacks to keep the tension high, especially as each successive attack should be worse than the last. In-between attacks and action scenes, the PCs might still interact with the cast and crew or investigate the situation, but they also might just take the time to recover, and that's okay! They'll have to deal with a whole new attack the next day, ultimately leading up to the finale, when Hongmei has the final film and needs it brought to the premiere while Amrita and the Creeping Crystal Triad attack to prevent that from happening. Amrita will try to steal the film to use it as further leverage over Hongmei, but she'll destroy the film rather than let Hongmei succeed and remain independent of the Creeping Crystal Triad. The PCs might stand and fight the triad members, but they'll try to grab the film and run. The PCs might also try to run themselves, in which case Amrita and the triad members will give chase! In any case, use that big climactic fight as a fitting set piece to bring everything to a close.

Making a Good Mover

The PCs weren't exactly asked to help make a good mover; Bolin only asked them to protect the production and help it finish. But some of the issues standing in the way of the production include the tensions on-set between cast and crew—helping to resolve those issues is, in a way, protecting the production and helping it finish. What's more, the PCs might come to care about the production's success as they get to know Hongmei, Xue, and even Aiko. They might try to help out as best they can, picking up the slack that other NPCs drop, helping with stunts and fight scenes and more!

Play with these elements as much or as little as the PCs are interested in. There can be some fun scenes with the heroes actually participating on the set of *Sengo*, especially if Wing Len is an obstacle and the heroes have to be subtle in their assistance. If the PCs aren't interested, though, that's okay! The production will by and large move forward without them, just so long as it doesn't fall apart entirely under the stress of the Creeping Crystal Triad's attacks and the betrayals of Wing Len and Quin Yu.

At the end of the adventure, if the PCs have achieved success in defending the production from Amrita, be careful in making any moves that undermine the mover's success. If *Sengo: Lady of the Winds* is still a failure, then Hongmei and Varrimovers International will go bankrupt—and it can feel as if the PCs' efforts were for naught! Instead, feel free to make moves that portray the final product as a funny, silly, surprising success, with Hongmei using captured scenes of the PCs fighting to fill in fight scenes in the mover, and audiences finding the whole production so delightfully absurd and nonsensical that they actually love it.

Alternatively, if the PCs really help resolve the issues on set and aid the mover in its production, then the adventure can and should end with a successful and awesome premiere! If they help Xue be heard on set, so she can actually give Sengo real emotion in the scenes she records these last few days, then she puts in an amazing performance! If they successfully refocus Quin Yu on the job instead of his bitterness, arrogance, and his debts, then he can be an excellent scenery-chewing villain in the climactic battles of the mover! With a bit of help from an experienced bender—especially an experienced Airbender—Aiko can help the production with some amazing stunts for the final fight scenes, so long as Breeze is sidelined. And Wing Len will help the production finish if he knows he'll be exposed for his misdeeds otherwise…the PCs can help find someone else to take over for Wing Len, including the experienced (if obnoxious) Quin Yu!

Be sure to use the mover side of the adventure to inject a lot of fun and silliness, instead of amping up the tragedy, especially if the PCs deal with Amrita and do protect the set.

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Pregens

The pregenerated characters on the following pages are tailored to this adventure, including details about why they are at the location and what the stakes are for them in this adventure. Each character has a small backstory on their playbook, explaining their personal motivation and who they are. Players should feel free to elaborate on this and make the character their own. Additionally, once everyone has picked a character, the players should make connections with one another, as explained in the quickstart rules on page 34.

Advancement

Every pregenerated player character in this section has a unique set of advancements catered to that particular character. When you advance, you should choose one advancement from that list—those options will be useful and fast, and won't require you to look at lots of additional moves from other playbooks. Furthermore, those options include the ability to gain a new technique at learned level, something normally outside of options available in Growth Advancements.

Remember that you normally advance when you fill your growth track of four boxes, but for a shorter, faster sense of play, your GM may decide that you advance in the middle of the session. For more on how fast you should advance, see page 34.

If you want to see the full list of normal growth advancements, see page 26.

If you want to see more about techniques and learned level, see page 27.

Adventure Hook

The heroes start the game with a shared backstory which ties them together, having helped Bolin to protect a new Republic City train depot from rival corporate sabotage! One of President Zhu Li Moon's initiatives was to build a brand-new train depot with Future Industries, but a rival train company—Tseng Roads, Incorporated—sent undercover saboteurs to destroy the depot just as it was opening! The PCs wound up helping Bolin protect the innocent civilians at the grand opening. As a result, Bolin knows he can rely on them to protect the studio, and the heroes all know and can work with each other. If you want to add some additional details, have each player answer one of the following questions about the incident during which they met:

- What impressive feat of bending or training did you and another hero pull off together?
- When you persuaded a dangerous saboteur to put down their weapons, how did you do it?
- When you scared off the remaining goons, how did you do it?
- How did you stop the saboteurs' bomb from detonating?
- How did you prove your knowledge of Republic City to Bolin?

Erdene, The Prodigy SHE/HER

A talented, impetuous young Airbender from the Fire Islands with a tendency to rush in excitedly and recklessly. **Play Erdene if you want to have a lot of skill and only a little sense.**

- **Backgrounds:** *Urban, Military*
- **Demeanor:** *Confident, Warm*
- **Training:** *Airbending*

Qacha, The Guardian SHE/HER

A self-sacrificing, stubborn sword-wielder from the Fire Islands, sent to keep watch over her sister Erdene. **Play Qacha if you want to be a protector of another PC while trying to find yourself.**

- **Background:** *Wilderness, Monastic*
- **Demeanor:** *Polite*
- **Training:** *Weapons*

Thi, The Hammer HE/HIM

A rough, brilliant technologist from Republic City who used to work for the Creeping Crystal Triad. **Play Thi if you want to fight for redemption.**

- **Background:** *Outlaw, Urban*
- **Demeanor:** *Loud*
- **Training:** *Technology*

Meeka, The Idealist SHE/HER

A scarred, hopeful Waterbender from Republic City who has become a healer since fighting in the United Republic Army. **Play Meeka if you want to be more than capable of fighting while seeking a different way.**

- **Background:** *Urban, Military*
- **Demeanor:** *Compassionate, lonely*
- **Training:** *Waterbender*

Dae, The Successor HE/HIM

A capable, doubtful Earthbender from Republic City and the heir to a famous member of the Terra Triad. **Play Dae if you want to grapple with the dangerous expectations placed upon you.**

- **Background:** *Privileged, outlaw, urban*
- **Demeanor:** *Casual*
- **Training:** *Earthbending, Weapons*

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ERDENE, THE PRODIGY SHE/HER

A talented, impetuous young Airbender from the Fire Islands. Erdene's airbending capabilities are astonishing, but her tendency to rush in without thinking, seeking excitement, exasperates her sister Qacha.

Backgrounds: Urban, Military
Demeanor: Confident, Warm
Training: Airbending
Fighting Style: Strong individual streams of air, like a Firebender's flame jets

AVATAR LEGENDS
THE ROLEPLAYING GAME

KORRA ERA

STATS

- ○ CREATIVITY [-1]
- ○ FOCUS [+2]
- ○ HARMONY [0]
- ○ PASSION [+1]

FATIGUE

◇◇◇◇◇

BALANCE

At character creation, shift your balance once if you like

EXCELLENCE

+3 +2 +1 0 -1 -2 -3
CENTER
-3 -2 -1 0 +1 +2 +3

COMMUNITY

CONDITIONS

☐ **AFRAID**
-2 to **intimidate** and **call someone out**

☐ **ANGRY**
-2 to **guide and comfort** and **assess a situation**

☐ **GUILTY**
-2 to **push your luck** and +2 to **deny a callout**

☐ **INSECURE**
-2 to **trick** and **resist shifting your balance**

☐ **TROUBLED**
-2 to **plead** and **rely on your skills or training**

See the back of this sheet for more on clearing conditions

STATUSES: POSITIVE ☐ Empowered ☐ Favored ☐ Inspired ☐ Prepared NEGATIVE ☐ Doomed ☐ Impaired ☐ Trapped ☐ Stunned

EXTRAORDINARY SKILL

You aren't just capable in your area of skill and training; you're astonishing. A true prodigy, excelling and learning far more quickly than anyone would expect. You start play with one additional mastered technique.

Choose two areas in which your mastery is particularly impressive:

☐ Shaping	☒ Maneuvering	☐ Breaking
☐ Sensing	☒ Forcing	☐ Guarding

When you **rely on your skills and training**, use a combat stance, or otherwise trigger a move while using your mastery, ignore penalties from conditions or statuses.

When you see someone use an unknown technique, if it is available to your skills and training, you may mark fatigue to shift your balance towards Excellence and take the technique as learned. **You can only do this if your balance is at +1 Excellence or higher.** You must still get a mastery condition from a master of the technique in order to move the technique from practiced to mastered.

When you study with a teacher to learn a new technique, shift your balance towards Community and automatically learn the technique at the practiced level (skipping learned). **You cannot learn techniques by studying with a teacher if your Balance is +0 Community or lower.**

When you spend time teaching a fellow companion a technique available to their skills and training, roll with Community. On a hit, you teach well enough; they learn the technique. On a 7–9, you get impatient or frustrated; choose to either take it out on them and inflict 2 conditions, or take it out on yourself and suffer 2 conditions. On a miss, you get too frustrated with their inadequacies; both of you suffer 2 conditions, and you can never try to teach them this technique again.

MOVES

☒ JUDGING A RIVAL

When you size someone up, roll with **Focus**. On a 7–9, ask one. On a 10+, ask two.

- what are your weaknesses / strengths?
- how can I show you dominance / submission?
- what do you intend to do next?
- what do you wish I'd do right now?

On a miss, they notice you watching them; they may ask you 1 question from the list.

☒ CHALLENGE

When you throw a boastful challenge at an opponent before a fight, roll with **Passion**. On a hit, the challenge lands; if you win the fight, choose 1 from below. But your challenge goads them to impressive heights; they may choose 1 extra technique in every exchange for the duration of the fight. On a 10+, clear all fatigue at the end of the fight if you are victorious.

If you win, choose 1: your opponent must...

- teach you a technique of theirs, or help you master one you already know
- give you answers or an item of your choice
- acknowledge your superiority; shift your balance twice towards Excellence
- take your side in a future conflict

On a miss, they dismiss your challenge and refuse to fight; they inflict a condition on you.

☐ WAIT AND LISTEN

When you **assess a situation** while taking the time to use your extraordinary skills to absorb hidden or deep information, mark 1-fatigue, roll with **Focus** instead of **Creativity**, and become *Prepared*.

☐ TAKES ONE TO KNOW ONE

When you verbally needle someone by finding the weaknesses in their armor, roll with **Focus**. On a hit, ask 1 question. On a 7–9, they ask 1 of you as well:

- What is your principle?
- What do you need to prove?
- What could shake your certainty?
- Whom do you care about more than you let on?

Anyone who lies or stonewalls marks 2-fatigue. On a miss, your attack leaves you exposed; they may ask you any one question from the list, and you must answer honestly.

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ERDENE, THE PRODIGY

Erdene comes from Bhanti Island in the Fire Islands, along with her sister Qacha. But for Erdene, the island always felt awfully, terribly, obnoxiously boring. When Erdene became an Airbender, she was ecstatic and immediately began badgering her family to let her leave the island and go train with the new Air Nation. This was her big chance to see the world! Her sister was hesitant, but eventually her mother insisted that Erdene go to meet up with other Airbenders and learn how to use her abilities—and that Qacha go with her to keep her out of trouble. Erdene was grateful to be able to leave, but annoyed that her overbearing older sister had to come, too. It didn't matter once they were off Bhanti Island, though. Erdene was just thrilled with every last thing she saw and experienced. When they reached Republic City and met up with the Air Nomads there, Erdene immediately proved herself more than capable as an Airbender—she was prodigiously talented, easily capable of mastering techniques and abilities as fast as the masters could teach her. Of course, she also found the more restrictive elements of her training to be stifling, and she has a tendency to sneak out as often as possible, requiring her sister to follow her.

CONNECTIONS

_____ could use training from someone who knows what they're doing; I suppose I am up to the task.

I'm not sure if the overtures of friendship from _____ make me happy, mad, or both.

MOMENT OF BALANCE

You've always struggled to rely on other people—it feels like it makes you weak. But in this moment, connection to others is the very source of your strength. You call upon your commitment to the group to push yourself beyond your limits and do the impossible. Tell the GM how you accomplish a feat no one ever has before to help or save your friends.

FIGHTING TECHNIQUES

STEADY STANCE

DEFEND & MANEUVER

Assume a strong, steady stance; any foes engaged with you who chose to **advance and attack** this exchange must mark 1-fatigue. Negate the first condition or negative status inflicted on you in this exchange. If no conditions or negative statuses were inflicted on you in this exchange, become *Empowered* for the next exchange.

L ⊗ P ⊗ M ⊗

SMALL VORTEX

EVADE & OBSERVE

Spin a single enemy off the ground on a small vortex. Mark 3-fatigue; your target becomes *Impaired* and *Stunned*.

L ⊗ P ⊗ M ⊗

AIR SWIPE

DEFEND & MANEUVER

Prepare to cast an arc of pressurized air to knock away incoming attacks and throw enemies off-balance. If any enemy attacks you, you may mark 1-fatigue to cast the arc and block or divert the strike. If no enemy has attacked you by the end of the exchange, you may cast the arc to inflict 2-fatigue on up to three enemies.

L ○ P ○ M ○

NOTES

GROWTH ☐☐☐☐

GROWTH QUESTION

At the end of each session, answer this question with the other growth questions:

- Did you express gratitude to a companion for their presence, support, or teaching?

GROWTH ADVANCEMENTS

- ☐ Take the move **Wait and Listen**
- ☐ Take the move **Takes One to Know One**
- ☐ Take +1 to Passion
- ☐ Shift your center one step
- ☐ Unlock your Moment of Balance
- ☐ Take the technique *Air Swipe* at learned level

CLEARING CONDITIONS

- **Afraid**: run from danger or difficulty.
- **Angry**: break something important or lash out at a friend.
- **Guilty**: make a personal sacrifice to absolve your guilt.
- **Insecure**: take foolhardy action without talking to your companions.
- **Troubled**: seek guidance from a mentor or powerful figure.

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QACHA, THE GUARDIAN

SHE/HER

A self-sacrificing, stubborn sword-wielder from the Fire Islands. Qacha was sent by her mother to keep watch over her Airbender sister, Erdene. Qacha isn't sure who else she wants to be besides a protector.

Background: Wilderness, Monastic
Demeanor: Polite
Training: Weapons
Fighting Style: Her father's massive broadsword in a cloth wrapping on her back

AVATAR LEGENDS
THE ROLEPLAYING GAME

KORRA ERA

STATS

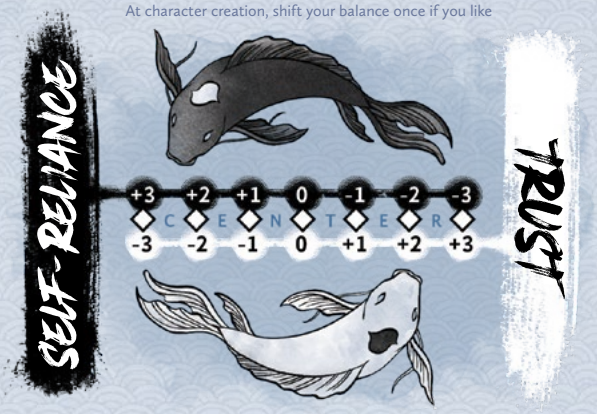
- ○ CREATIVITY [-1]
- ○ FOCUS [+1]
- ○ HARMONY [+1]
- ○ PASSION [+1]

FATIGUE

◇◇◇◇◇

BALANCE

At character creation, shift your balance once if you like



CONDITIONS

☐ **AFRAID**
-2 to **intimidate** and **call someone out**

☐ **ANGRY**
-2 to **guide and comfort** and **assess a situation**

☐ **GUILTY**
-2 to **push your luck** and +2 to **deny a callout**

☐ **INSECURE**
-2 to **trick** and **resist shifting your balance**

☐ **TROUBLED**
-2 to **plead** and **rely on your skills or training**

See the back of this sheet for more on clearing conditions

STATUSES: POSITIVE ☐ Empowered ☐ Favored ☐ Inspired ☐ Prepared NEGATIVE ☐ Doomed ☐ Impaired ☐ Trapped ☐ Stunned

PROTECTOR'S BURDEN

You take it upon yourself to protect the people around you in general, but you have someone in particular you keep safe.

Your ward: Erdene, the Prodigy

When they mark a condition in front of you, mark fatigue or a condition. Your ward can always **call on you to live up to your principle**—without shifting their balance away from center—and they take +1 to do it.

At the beginning of each session, roll, taking +1 for each yes:

- Do you believe your ward listens to you more often than not?
- Have you recently protected them or helped them with a problem?
- Is there an immediate threat to your ward that you are aware of?

On a 7–9, hold 1. On a 10+, hold 2. At any time, spend the hold to:

- Take a 10+ without rolling on any move to defend or protect them
- Track them down even if they are hidden or avoiding you
- Figure out what they're up to without them knowing

On a miss, hold 1, but...you're drifting apart on different paths. By the end of the session, you must choose one:

- Decide you're the only one who can keep them safe; shift your balance twice toward Self-Reliance and keep them as your ward
- Decide they can handle life without your protection; shift your balance twice toward Trust and switch your ward to a new person

You may also switch your ward if they leave play or are no longer present for some reason. When you switch your ward, you can switch to an NPC (if the GM agrees).

MOVES

☒ CATCH A LIAR

When you are suspicious of someone, write their name here:

_____

You cannot write another until you have made them admit their guilt and misdeeds in front of an audience, or until you no longer seek to uncover their secrets.

When they admit their guilt and misdeeds in front of an audience, clear their name from this move. When you no longer seek to uncover their secrets, you may mark a condition to clear their name from this move.

When you expose that person's lies or wrong-doing, clear all your fatigue and up to two conditions. When you try to **intimidate** them into admitting their real crimes by using actual evidence, you can eliminate one additional option from the list on any hit before they choose.

☒ SUSPICIOUS MIND

When you watch a person carefully to figure them out, roll with **Focus**. On a 7–9, hold 1. On a 10+, hold 2. Spend your hold, 1-for-1, to ask their player questions while you observe or interact with them; they must answer honestly.

- Are you telling the truth?
- What are you truly feeling?
- What do you really want right now?
- What are you worried about?
- What are you about to do?

☐ MARTYR COMPLEX

When you have a total of 8 between conditions marked, highest principle, and fatigue marked, take +1 ongoing to all moves.

☐ A WARRIOR'S HEART

When you **live up to your principle** while you have 3+ conditions marked, ignore your condition penalties. When you **live up to your principle** while you have 5 conditions marked, don't mark fatigue.

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Alexander Peroulakis (Order #41697682)

QACHA, THE GUARDIAN

Qacha and her sister Erdene are originally from Bhanti Island in the Fire Islands, where they lived with their mother. Their home was peaceful and pleasant, but Qacha fluctuated between finding it perfect and finding it too boring. When Qacha's sister Erdene became an Airbender, the younger girl immediately wanted to set out from the island, and Qacha watched with conflicted feelings—she was happy for her younger sister, worried that Erdene was rushing headlong into the dangerous greater world, grateful that she hadn't turned out to be an Airbender herself, and jealous that she didn't have the same chance as Erdene! Qacha shoved aside all of her complicated feelings when her mother made her promise to stay with Erdene and keep her younger sister safe. She hated leaving her mother behind, but she agreed, knowing her mother would be well taken care of by the rest of Bhanti Island, and that this was what her mother really wanted. Now Qacha is doing her best to keep Erdene out of trouble in Republic City—quite a difficult task—and she hasn't truly had much time to focus on herself, what she wants, and who she wants to be in the wider world.

CONNECTIONS

_____ is my ward—they need me to have their back, end of story.

_____ looks like they're more than capable without my help; I'm glad some of us can take care of ourselves.

MOMENT OF BALANCE

You've sworn to protect the people you care about, but balance is about finding your own place in the world as well. You know what you're capable of accomplishing, and you step up to show the world your unique strength. Tell the GM how you put your own life on the line to defeat a villain or danger that seems unstoppable.

FIGHTING TECHNIQUES

DIVERT

DEFEND & MANEUVER

Step into the way of blows intended for allies; when any ally within reach suffers a blow this exchange, you can suffer it for them. If you also use Retaliate this exchange, deal an additional 1-fatigue each time.

L⊗ P⊗ M⊗

PINPOINT THRUST

ADVANCE & ATTACK

Using a thrusting or stabbing weapon, go straight for the target with precision and accuracy. Mark 1-fatigue and inflict 2-fatigue and *Impaired* on your foe. You may mark an additional 1-fatigue to move yourself to a new position within reach immediately; any foes engaged with you may mark 1-fatigue to block this movement.

L○ P○ M○

NOTES

GROWTH ☐☐☐☐

GROWTH QUESTION

At the end of each session, answer this question with the other growth questions:

- Did you pursue a desire or goal of your own, outside of protecting others?

GROWTH ADVANCEMENTS

- ☐ Take the move **Martyr Complex**
- ☐ Take the move **A Warrior's Heart**
- ☐ Take +1 to Harmony
- ☐ Shift your center one step
- ☐ Unlock your Moment of Balance
- ☐ Take the technique *Pinpoint Thrust* at learned level

CLEARING CONDITIONS

- **Afraid**: run from danger or difficulty.
- **Angry**: break something important or lash out at a friend.
- **Guilty**: make a personal sacrifice to absolve your guilt.
- **Insecure**: take foolhardy action without talking to your companions.
- **Troubled**: seek guidance from a mentor or powerful figure.

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Alexander Peroulakis (Order #41897682)

THI, THE HAMMER HE/HIM

A rough, brilliant technologist from Republic City. Thi once worked on behalf of the Creeping Crystal Triad, but now he is trying to turn his life around and follow the example of Avatar Korra.

Background: Outlaw, Urban
Demeanor: Loud
Training: Technology
Fighting Style: Pneumatic rods that can explosively extend with a touch of a button

AVATAR LEGENDS
THE ROLEPLAYING GAME

KORRA ERA

STATS

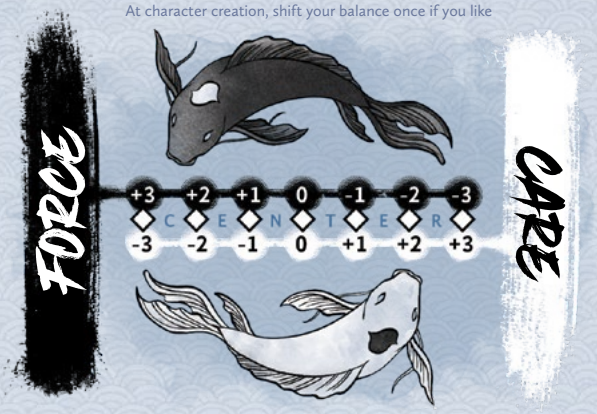
- ○ CREATIVITY [+1]
- ○ FOCUS [-1]
- ○ HARMONY [0]
- ○ PASSION [+2]

FATIGUE

◇◇◇◇◇

BALANCE

At character creation, shift your balance once if you like



CONDITIONS

☐ **AFRAID**
-2 to **intimidate** and **call someone out**

☐ **ANGRY**
-2 to **guide and comfort** and **assess a situation**

☐ **GUILTY**
-2 to **push your luck** and +2 to **deny a callout**

☐ **INSECURE**
-2 to **trick** and **resist shifting your balance**

☐ **TROUBLED**
-2 to **plead** and **rely on your skills or training**

See the back of this sheet for more on clearing conditions

STATUSES: POSITIVE ☐ Empowered ☐ Favored ☐ Inspired ☐ Prepared NEGATIVE ☐ Doomed ☐ Impaired ☐ Trapped ☐ Stunned

BRINGING THEM DOWN

You always have an adversary, one who represents the things you're trying to smash through—tyranny, inequality, war; larger and more dangerous concepts that, to you at least, this one person embodies. Your adversary is someone significant and powerful—someone who actually deserves the amount of force you can bring to bear.

Your adversary: Amrita, lieutenant of the Creeping Crystal Triad

Choose a goal you have for your adversary:

☒ Capture them	☐ Depose them	☐ Expose them
☐ Discredit them	☐ Restrain them	☐ Exile them

Take -1 ongoing to **plead** with, **trick**, or **guide and comfort** your adversary.

CHANGING YOUR ADVERSARY

You can change your adversary any time you mark a condition, or at the end of each session. When you do, choose an appropriate goal, and the GM shifts your balance twice to match your new adversary and your new goal.

When you successfully accomplish your goal and defeat your adversary, take a growth advancement and choose a new adversary.

FIGHTING YOUR ADVERSARY

When you enter into a fight against your adversary, clear all fatigue and become *Inspired*. When you select any combat approach against your adversary, mark fatigue to roll with conditions marked instead of your normal stat.

MOVES CHOOSE TWO

☒ WALLS CAN'T HOLD ME

When you **rely on your skills and training** to dangerously smash your way through walls or other obstacles, roll with **PASSION** instead of **FOCUS**.

☒ PUNCH WHERE IT MATTERS

When you **assess a situation**, you can always ask, "Who or what here is most vulnerable to me?", even on a miss. Remember to take +1 ongoing to act in accordance with the answer.

☐ COMPREHEND YOUR FOE

When you **defend and maneuver** against a foe whose balance principle you know, you may mark fatigue to roll with **CREATIVITY** instead of **FOCUS**.

☐ IS THAT THE BEST YOU GOT?

When you goad or provoke an NPC into foolhardy action, say what you want them to do and roll with **PASSION**. On a 10+, they do it. On a 7–9, they can choose 1 instead:

- They do it, but more intensely than expected—you're taken off guard.
- They do it, but more carefully than expected—they gain an advantage against you.
- They don't do it, but they embarrass themselves—they mark a condition.
- They don't do it, but only catch themself at the last minute—they stumble and give you an opportunity.

On a miss, they are provoked to take harsh action, directly against you, in a way you're ill-prepared to counter.

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Alexander Peroulakis (Order #41887882)

THI, THE HAMMER

Thi is a master at putting together bits of tech into new, surprising, and often dangerous mechanisms. Even before the recent Earth Empire attack scattered the city with ample tech, he was able to make some truly impressive devices, devices that he used on behalf of the Creeping Crystal Triad to try to expand their control over Republic City. The Crystals paid his bills, gave him tools, gave him a workshop—Thi had always lived in the rough parts of Republic City, so he thought this was just the way the world worked. Everything changed for Thi when he actually saw Avatar Korra in action during the Earth Empire attack. Ever since, he's tried to learn all he can about Korra, and he came to realize that for all her incredible power, she was a true hero who used care and kindness to change the world. Eventually he couldn't justify working with and arming the Crystals anymore. When he told them he was out, he wound up in a fight against their lieutenant, Amrita, to escape from his own workshop. He made it and set up a new hidden workshop elsewhere in the city, near Yue Bay. Since then, he's been trying to do his best to live up to Korra's example, including thinking of ways to take down those he formerly armed.

FIGHTING TECHNIQUES

OVERPOWER

ADVANCE & ATTACK

Throw a punch with all your weight behind it; mark 3-fatigue to inflict *Stunned* on an engaged foe.

L ⊗ P ⊗ M ⊗

JURY RIG

ADVANCE & ATTACK

Create a new device on the fly. You gain *Favored*, hold 1-gear, and name one basic technique from any approach. As long as you hold this device, you can use that technique as if it was part of your current approach by spending 1-gear. Otherwise, spend gears 1-for-1 instead of fatigue on technology techniques or basic techniques using technology training.

L O P O M O

NOTES

CONNECTIONS

_____ has a way to solve problems with words instead of fists—it's really impressive!

I worry _____ won't be able to hold their own when things get tough. I'm going to toughen them up!

MOMENT OF BALANCE

You can knock down every wall in the world, but balance isn't found in conquest and destruction. You know some walls need to stand to keep people safe. Tell the GM how you put yourself directly in the path of an inescapable threat to completely protect someone or something from harm.

GROWTH ☐☐☐☐

GROWTH QUESTION

At the end of each session, answer this question with the other growth questions:

- Did you make progress towards your goal against your adversary?

GROWTH ADVANCEMENTS

- ☐ Take the move **Comprehend Your Foe**
- ☐ Take the move **Is That The Best You Got?**
- ☐ Take +1 to Creativity
- ☐ Shift your center one step
- ☐ Unlock your Moment of Balance
- ☐ Take the technique *Jury Rig* at learned level

CLEARING CONDITIONS

- **Afraid**: run from danger or difficulty.
- **Angry**: break something important or lash out at a friend.
- **Guilty**: make a personal sacrifice to absolve your guilt.
- **Insecure**: take foolhardy action without talking to your companions.
- **Troubled**: seek guidance from a mentor or powerful figure.

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Alexander Peroulakis (Order #41897882)

MEEKA, THE IDEALIST

SHE/HER

A scarred, hopeful Waterbender from Republic City. Meeka was a soldier in the United Republic Army when Kuvira attacked the city, and now she's trying to make the world better by defending, healing, and helping.

Background: Urban, Military
Demeanor: Compassionate, lonely
Training: Waterbending
Fighting Style: Ice spikes, flung through the air or thrust from walls and the ground

AVATAR LEGENDS
THE ROLEPLAYING GAME

KORRA ERA

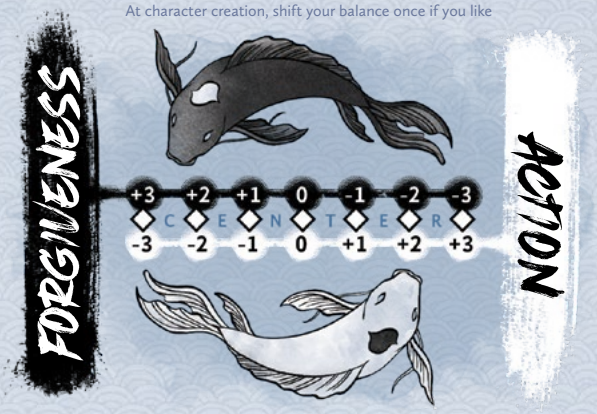
STATS

- CREATIVITY [0]
- FOCUS [-1]
- HARMONY [+2]
- PASSION [+1]

FATIGUE

BALANCE

At character creation, shift your balance once if you like



CONDITIONS

☐ **AFRAID**
-2 to **intimidate** and **call someone out**

☐ **ANGRY**
-2 to **guide and comfort** and **assess a situation**

☐ **GUILTY**
-2 to **push your luck** and +2 to **deny a callout**

☐ **INSECURE**
-2 to **trick** and **resist shifting your balance**

☐ **TROUBLED**
-2 to **plead** and **rely on your skills or training**

See the back of this sheet for more on clearing conditions

STATUSES: POSITIVE ☐ Empowered ☐ Favored ☐ Inspired ☐ Prepared NEGATIVE ☐ Doomed ☐ Impaired ☐ Trapped ☐ Stunned

NEVER TURN MY BACK

You've seen sadness and grief. You're no stranger to loss and pain. But you know the world can be a better place. And nothing happens without good people fighting for what's right...

You have a code—choose three ideals from the list to define it:

- ☐ Always speak the truth
- ☒ Always stand up to bullies
- ☐ Always keep your promises
- ☒ Never strike the first blow
- ☒ Never deny a request for help
- ☐ Never leave a friend behind

When you live up to your ideals at a significant cost, someone who witnessed (or hears about) your sacrifice approaches you to affirm their allegiance to your group's purpose; write their name down on the list of allies below.

ALLIES

You can always **plead** with these allies—they always care what you think; they always open up to you if you **guide and comfort** them; and you can **call on them to live up to their principles** as if you had rolled a 10+ by erasing their name from your list of allies.

MOVES CHOOSE TWO

☒ WHATEVER I CAN

When you spend time talking to the locals about their problems, roll with HARMONY. On a hit, you hear about the most significant and serious problem at hand; the GM will tell you who it affects and what is the cause. On a 10+, you can ask a follow up question about the problem or cause; you take +1 ongoing when you act on the answer. On a miss, you wind up creating a whole new problem with your questions and ideas.

☒ YOUR RULES STINK

When you stand up to an adult by telling them their rules are stupid, roll with PASSION. On a hit, they are surprised by your argument; they must shift their balance or offer you a way forward, past the rules. On a 10+, both. On a miss, your efforts to move them only reveal how strongly they believe in the system—mark a condition as their resistance leaves you reeling.

☐ CAN'T KNOCK ME DOWN

When you are engaged in combat with superior opposition and openly refuse to back down or flee, roll with HARMONY for the rest of the battle whenever you **defend and maneuver**; you cannot choose to escape the scene by using Seize a Position for the rest of the fight.

☐ UNDERSTANDING MIEN

Take +1 to HARMONY (max +3).

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Alexander Peroulakis (Order #41887882)

MEEKA, THE IDEALIST

When Kuvira and the Earth Empire invaded Republic City, Meeka was actually a young soldier in the United Republic Army. She had joined up because she thought it was her duty to help protect her home. And then, when the attack came, Kuvira's enormous mecha forced General Iroh to surrender without a fight. Meeka deserted then, knowing that she hadn't done what she joined up to do, and began trying to fight the invaders from within the city. But after she fought off an entire squad of Earth Empire soldiers and saw all the damage she and her foes had caused, saw how she had destroyed people's homes and stores, she started to doubt herself. Then, in the aftermath, she realized how much more valuable her efforts were for rebuilding—and how much more difficult rebuilding would be. Protecting the city, keeping it from harm and repairing what damage it suffered, helping people—these things came to mean far more to her than being a soldier. She's been working with repair and construction crews in the city since then, and has made herself a valuable and trusted member of her crews while volunteering in the wider city and doing everything she can to improve the lives of Republic City's people. She's still ready to fight if need be, but she'd rather build, repair, and defend.

CONNECTIONS

I recognize some of the pain I have felt inside of _____; I'm going to try to help them.

_____ frustrates me so much when they act without thinking about the consequences!

MOMENT OF BALANCE

The pain of the world can be overwhelming, but balance brings peace. You bring everything around you to a stop—villains, arguments, disaster—and set the world right. Tell the GM how your compassionate actions end a conflict utterly and completely.

FIGHTING TECHNIQUES

DISORIENT

ADVANCE & ATTACK

Pummel an engaged foe with quick blows; mark 1-fatigue to shift their balance away from center.

L⊗ P⊗ M⊗

SLIP OVER ICE

EVADE & OBSERVE

Use ice and water to slip around your environment with ease while putting foes off-balance. Clear 1-fatigue (in addition to clearing 1-fatigue via **evade and observe**) and reposition foes within reach, deciding who is engaged with whom unless they are willing to mark 1-fatigue and become *Impaired* to remain where they are.

L○ P○ M○

NOTES

GROWTH ☐☐☐☐

GROWTH QUESTION

At the end of each session, answer this question with the other growth questions:

- Did you improve the lives of a community of average citizens or help an ordinary person with their problems?

GROWTH ADVANCEMENTS

- ☐ Take the move **Can't Knock Me Down**
- ☐ Take the move **Understanding Mien**
- ☐ Take +1 to Passion
- ☐ Shift your center one step
- ☐ Unlock your Moment of Balance
- ☐ Take the technique *Slip Over Ice* at learned level

CLEARING CONDITIONS

- **Afraid**: run from danger or difficulty.
- **Angry**: break something important or lash out at a friend.
- **Guilty**: make a personal sacrifice to absolve your guilt.
- **Insecure**: take foolhardy action without talking to your companions.
- **Troubled**: seek guidance from a mentor or powerful figure.

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Alexander Peroulakis (Order #41897682)

DAE, THE SUCCESSOR HE/HIM

A capable, doubtful Earthbender from Republic City. Dae is the son of a famous member of the Terra Triad, and while he has his father's skill, he isn't sure he wants his father's life.

Background: Privileged, outlaw, urban
Demeanor: Casual
Training: Earthbending, Weapons
Fighting Style: A belt of spherical stones that doubles as a stony chain

AVATAR LEGENDS
THE ROLEPLAYING GAME

KORRA ERA

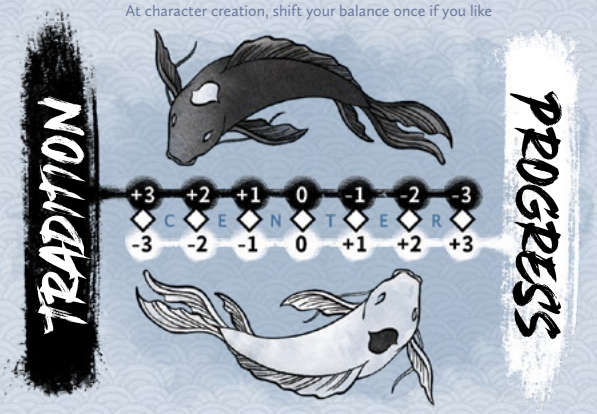
Stats

- CREATIVITY [+2]
- FOCUS [+1]
- HARMONY [-1]
- PASSION [0]

Fatigue

Balance

At character creation, shift your balance once if you like



Conditions

☐ **AFRAID**
-2 to **intimidate** and **call someone out**

☐ **ANGRY**
-2 to **guide and comfort** and **assess a situation**

☐ **GUILTY**
-2 to **push your luck** and +2 to **deny a callout**

☐ **INSECURE**
-2 to **trick** and **resist shifting your balance**

☐ **TROUBLED**
-2 to **plead** and **rely on your skills or training**

See the back of this sheet for more on clearing conditions

STATUSES: POSITIVE ☐ Empowered ☐ Favored ☐ Inspired ☐ Prepared NEGATIVE ☐ Doomed ☐ Impaired ☐ Trapped ☐ Stunned

A Tainted Past

You hail from a powerful, infamous lineage—one with an impressive and terrible reputation. Your lineage has had a massive impact on the world within the scope of your story—its reach extends over the whole scope, and everyone in the scope knows of it. **Organized crime** is the domain that is the source of your lineage's power—the area in which they affected the world—and **high society** is the domain into which they're now beginning to extend their reach.

Lineage Resources

You have access to your family's extensive stores of two of the following resources:

- ☐ obscure or forbidden knowledge
- ☒ introductions and connections
- ☐ servants or muscle
- ☐ high technology
- ☒ cold hard cash
- ☐ spiritual artifacts or tomes

Spend resources during the session to establish a boon you had previously asked for or obtained, something that your lineage's unique position and stores could provide: a vehicle, an invitation, a chest of jade coins, etc.

Humble Yourself

When you politely and obediently humble yourself before a powerful member of your lineage, roll with your Tradition. On a hit, you earn some credit; hold 3-resources. On a 7–9, their resources don't come without strings; you'll need to promise to fulfill some other obligation of your lineage, or let them shift your balance. On a miss, they're dissatisfied with your display; they're cutting you off until you fulfill some task they set to you.

Raid Your Lineage's Resources

When you raid your lineage's resources without their consent or knowledge, mark a condition and roll with your Progress. On a hit, hold 1-resource. On a 7–9, choose 1. On a 10+, choose 2.

- You obtain an additional 1-resource
- You nab your goodies quietly; your lineage is none the wiser
- You steel yourself for what you're doing; avoid marking a condition

On a miss, you're caught red-handed by a powerful member of your lineage who saw you coming.

Moves

☒ Walk This Way

When you make over, disguise, and/or coach your friends to fit in with a specific crowd appropriate to one of your backgrounds, roll with **Creativity**. On a 10+, the performance is flawless; you gain access to wherever you wanted to fit in while attracting little suspicion. On a 7–9, you fool nearly everyone; there's only a single gatekeeper who asks any questions or stands in your way. On a miss, the only way to get the access you desired is for one of your friends to take on an uncomfortable, dangerous, or attention-grabbing role.

☒ Worldly Knowledge

Your upbringing expanded your horizons, skillsets, and contacts. Choose another training and another background.

☐ Way of the Future

Take +1 **Creativity** (max +3).

☐ Here's the Plan

When you commit to a plan you've proposed to the group, roll with **Creativity**; take a -1 for each of your companions who isn't on board. On a 10+, hold 2. On a 7–9, hold 1. You can spend your hold 1-for-1 while the plan is being carried out to overcome or evade an obstacle, create an advantage, or neutralize a danger; if any of your companions abandon you while the plan is underway, you must mark a condition. On a miss, hold 1, but your plan goes awry when you encounter surprising opposition.

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Alexander Peroulakis (Order #41697682)

DAE, THE SUCCESSOR

Kyung Dae is the son of Kyung Woong, a famous member of the Terra Triad. Kyung Woong was a capable and dangerous Earthbender who helped establish the Terras as one of the preeminent triads in all of Republic City...before he was caught in an all-out brawl with the Creeping Crystal Triad. Lin Beifong and her Republic City police Metalbenders were responsible for capturing Kyung Woong and sending him to prison, but the Kyungs are still well-known and respected throughout the Republic City triad underworld. That means that everyone has high expectations for Kyung Dae to become a major member of the Terras, not least because Dae has shown his father's aptitude for earthbending. Kyung Dae isn't sure that this life is the one he wants, though—he never felt more alive than when he was creating ever more intricate sculptures of earth and stone, and he never felt better about himself than after he helped save the people at the new train depot from the saboteurs, and Bolin thanked him for his help. Now, he's trying to hang out more with his new friends who make him feel more valued for himself than for his heritage, while doing his utmost to hide those friends from his family...and his family from his friends.

CONNECTIONS

_____ has major concerns, fears, or grievances with my lineage—and with me, by proxy.

_____ seems free of their past in a way I wish I could let go of mine; hearing them talk about the future feels amazing!

MOMENT OF BALANCE

You may never escape the legacy of your family, but balance allows you to learn from them without defining yourself in their image. You call upon a resource of your family to innovate a new solution to an intractable problem, never forgetting who you are in the face of incredible danger. Tell the GM how you knock down obstacles that seem impossible to overcome and save the day.

FIGHTING TECHNIQUES

BREAK

EVADE & OBSERVE

Target a foe's vulnerable equipment; render it useless or broken—possibly inflicting or overcoming a fictionally appropriate status.

L ⊗ P ⊗ M ⊗

THICK MUD

EVADE & OBSERVE

Transform the earth and stone around you into sticky, sucking mud. Any foes engaged with and acting against you in this exchange become stuck and *Impaired*; you may use *Strike* against each stuck foe in the next exchange, regardless of your chosen approach and in addition to your normal techniques

L ○ P ○ M ○

NOTES

GROWTH ☐☐☐☐

GROWTH QUESTION

At the end of each session, answer this question with the other growth questions:

- Did you learn something meaningful or important about your lineage, its members, or its effects on the world and others?

GROWTH ADVANCEMENTS

- ☐ Take the move **Way of the Future**
- ☐ Take the move **Here's the Plan**
- ☐ Take +1 to Passion
- ☐ Shift your center one step
- ☐ Unlock your Moment of Balance
- ☐ Take the technique *Thick Mud* at learned level

CLEARING CONDITIONS

- **Afraid**: run from danger or difficulty.
- **Angry**: break something important or lash out at a friend.
- **Guilty**: make a personal sacrifice to absolve your guilt.
- **Insecure**: take foolhardy action without talking to your companions.
- **Troubled**: seek guidance from a mentor or powerful figure.

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Alexander Peroulakis (Order #41897682)

Basic Moves

Assess a Situation

When you **assess a situation**, roll with **Creativity**. On a 7–9, ask one question. On a 10+, ask two. Take +1 ongoing when acting on the answers.

- What here can I use to _____?
- Who or what is the biggest threat?
- What should I be on the lookout for?
- What's my best way out/in/through?
- Who or what is in the greatest danger?

Plead

When you **plead with an NPC** who cares what you think for help, support, or action, roll with **Harmony**. On a 7–9, they need something more—evidence that this is the right course, guidance in making the right choices, or resources to aid them—before they act; the GM tells you what they need. On a 10+, they act now and do their best until the situation changes.

Help

When you take appropriate action to **help a companion**, mark 1-fatigue to give them a +1 to their roll (after the roll). You cannot help in a combat exchange in this way.

Rely on Your Skills & Training

When you **rely on your skills and training** to overcome an obstacle, gain new insight, or perform a familiar custom, roll with **Focus**. On a hit, you do it. On a 7–9, you do it imperfectly— the GM tells you how your approach might lead to unexpected consequences; accept those consequences or mark 1-fatigue.

Push Your Luck

When you **push your luck** in a risky situation, say what you want to do and roll with **Passion**. On a hit, you do it, but it costs you to scrape by; the GM tells you what it costs you. On a 10+, your boldness pays off despite the cost; the GM tells you what other lucky opportunity falls in your lap.

Intimidate

When you **intimidate an NPC** into backing off or giving in, roll with **Passion**. On a hit, they choose one. On a 10+, first, you pick one they cannot choose.

- They run to escape or get backup.
- They back down but keep watch.
- They give in with a few stipulations.
- They attack you, but off-balance; the GM marks a condition on them.

Guide and Comfort

When you try to honestly **guide and comfort** another person, roll with **Harmony**. On a hit, they choose one:

- They embrace your guidance and comfort. They may clear a condition or 2-fatigue, and you may ask one question; they must answer honestly.
- They shut you down. They inflict a condition on you, and you shift their balance in response.

On a 10+, if they embrace your guidance and comfort, you may also shift their balance.

Trick

When you **trick an NPC**, roll with **Creativity**. On a hit, they fall for it and do what you want for the moment. On a 7–9, pick one. On a 10+, pick two.

- They stumble; take +1 forward to acting against them.
- They act foolishly; the GM tells you what additional opportunity they give you.
- They overcommit; they are deceived for some time.

Balance Moves

Live Up to Your Principle

When you **take action in accordance with the values of a principle**, mark 1-fatigue to roll with that principle instead of whatever stat you would normally roll.

Call Someone Out

When you **openly call on someone to live up to their principle**, shift your balance away from center, then name and roll with their principle. On a hit, they are called to act as you say; they must either do it or mark a condition. On a 7–9, they challenge your view of the world in turn; mark 1-fatigue or they shift your balance as they choose. On a miss, they can demand you act in accordance with one of your principles instead; mark a condition or act as they request.

Deny a Callout

When you **deny an NPC calling on you to live up to your principle**, roll with that principle. On a hit, act as they say or mark 1-fatigue. On a 10+, their words hit hard; you must also shift your balance towards the called-on principle. On a miss, you stand strong; clear a condition, clear 1-fatigue, or shift your balance, your choice.

Resist Shifting Your Balance

When you **resist an NPC shifting your balance**, roll. On a hit, you maintain your current balance in spite of their words or deeds. On a 10+, choose two. On a 7–9, choose one.

- Clear a condition or mark growth by immediately acting to prove them wrong
- Shift your balance towards the opposite principle
- Learn what their principle is (if they have one); if you already know, take +1 forward against them

On a miss, they know just what to say to throw you off balance. Mark a condition, and the GM shifts your balance twice.

Lose Your Balance

If your balance shifts past the end of the track, **you lose your balance**. You obsess over that principle to a degree that's not healthy for you or anyone around you. Choose one of the following:

- Give in or submit to your opposition
- Lose control of yourself in a destructive and harmful way
- Take an extreme action in line with the principle, then flee

Afterward, when you've had some time to recover and recenter yourself, shift your center one step towards the principle you exceeded and clear all your conditions and fatigue. Reset your balance to your new center.

Growth Questions

At the end of each session, each player answers the following questions:

- Did you learn something challenging, exciting, or complicated about the world?
- Did you stop a dangerous threat or solve a community problem?
- Did you guide a companion towards balance or end the session at your center?

Each player also answers their playbook's unique personal growth question. For each yes, mark growth. When you have marked four growth, you take a growth advancement.

Clearing Conditions

- **Afraid:** run from danger or difficulty.
- **Angry:** break something important or lash out at a friend.
- **Guilty:** make a personal sacrifice to absolve your guilt.
- **Insecure:** take foolhardy action without talking to your companions.
- **Troubled:** seek guidance from a mentor or powerful figure.

AVATAR LEGENDS
THE ROLEPLAYING GAME

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Alexander Peroulakis (Order #41697682)

Combat exchanges

Exchange Steps

1 The GM chooses an approach for each NPC or group of NPCs in the exchange; the GM keeps their choice secret.

2 Each player of a PC in the exchange chooses an approach for their character. If multiple players have PCs in the exchange, they can talk and coordinate. Their choices can be public, but if the PCs oppose each other, they keep their choices secret and reveal in the next step.

3 The GM reveals what they chose for each NPC, and PCs opposing each other reveal their previously secret approaches.

4 All combatants who chose **defend and maneuver** resolve their approach.

5 All combatants who chose **advance and attack** resolve their approach.

6 All combatants who chose **evade and observe** resolve their approach.

7 All characters who lost their balance or were taken out now resolve those results.

After the Exchange

- The full effects of a character **being taken out** or **losing their balance** resolve outside of fight exchanges.
- **When a PC is taken out**, they are unable to act any more. The exact details of how they are taken out can be set up outside of fight exchanges—but almost always, a PC being taken out is a golden opportunity for the GM to make another move.
- **After an exchange ends**, there is no requirement to go right into another exchange.
- If **multiple combatants want to keep fighting**, then another exchange ensues. This also covers situations in which one side wants to only defend or evade.
- If **only one combatant (or one side of combatants) wants to keep fighting**—to the extent that their targets won't even resist incoming blows—then no exchange is needed; the attackers simply inflict fatigue or conditions on their targets.
- If **no combatants are engaging each other**, then there's no need for an exchange at all!
- If **all combatants on one side of the conflict are defeated**, unable to continue fighting in any way, then no more exchanges are needed!

Stance Move

FOR PCs

When you resolve your approach, roll with the appropriate stat:

- **Defend and maneuver** rolls with **Focus**
- **Advance and attack** rolls with **Passion**
- **Evade and observe** rolls with **Creativity** or **Harmony**, the PC's choice

On a 7–9, use one basic or mastered technique. On a 10+, choose one from this list instead:

- Mark 1-fatigue to use a learned technique
- Use one practiced technique
- Use two different basic or mastered techniques

On a miss, you stumble, but you can shift your balance away from center to use one basic technique.

FOR NPCs

NPCs always use a number of techniques equal to 1 + their balance rating, chosen by the GM.

Statuses

Some techniques within a combat exchange assign statuses to characters based on the fiction, such as a character getting *Trapped* by ice or metal. Techniques may assign the following:

Negative Statuses

- **Doomed:** You're in grave danger—mark 1-fatigue every few seconds (or each exchange) until you free yourself.
- **Impaired:** You're slowed or off-balance—mark 1-fatigue or take a -2 to all physical actions (PCs) / choose one fewer technique (NPCs).
- **Trapped:** You're completely helpless—you must mark a combination of three conditions or fatigue to escape.
- **Stunned:** You're caught off-guard—you can't act or respond for a few seconds until you steady yourself.

Positive Statuses

- **Empowered:** Your abilities are naturally stronger in this moment—clear 1-fatigue at the end of each exchange.
- **Favored:** You're buoyed by circumstance—choose an additional basic or mastered technique in the next exchange, even on a miss.
- **Inspired:** You're ready to stand for something—clear *Inspired* to shift your balance toward a principle of your choice.
- **Prepared:** You're ready for what's coming—clear *Prepared* to take +1 to an appropriate roll (after the roll) or avoid marking a condition.

Basic Techniques

Defend & Maneuver

Roll with Focus

Ready

Mark 1-fatigue to ready yourself or your environment, assigning or clearing a fictionally appropriate status of nearby characters or yourself.

Retaliate

Steel yourself for their blows. Each time a foe inflicts fatigue, a condition, or shifts your balance in this exchange, inflict 1-fatigue on that foe.

Seize a Position

Move to a new location. Engage/disengage with a foe, overcome a negative status or danger, establish an advantageous position, or escape the scene. Any foe engaged with you can mark 1-fatigue to block this technique.

Advance & Attack

Roll with Passion

Strike

Strike a foe in reach, forcing them to mark 2-fatigue, mark a condition, or shift their balance away from center, their choice. Mark 1-fatigue to instead choose to hammer them with your blows, forcing them to mark 2-fatigue, or strike where they are weak, inflicting a condition.

Pressure

Impress or intimidate a foe. Choose an approach—your foe cannot choose to use that approach in the next exchange.

Smash

Mark 1-fatigue to destroy or destabilize something in the environment—possibly inflicting or overcoming a fictionally appropriate positive or negative status.

Evade & Observe

Clear 1-Fatigue & Roll with Creativity or Harmony

Test Balance

Mark 1-fatigue to challenge an engaged foe's balance. Ask what their principle is; they must answer honestly. If you already know their principle, instead shift their balance away from center by questioning or challenging their beliefs or perspective.

Bolster or Hinder

Aid or impede a nearby character, inflicting an appropriate status.

Commit

Recenter yourself amidst the fray. Shift your balance toward one of your principles; the next time you live up to that principle, do not mark fatigue.

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Techniques

Air Swipe

Defend & Maneuver

Prepare to cast an arc of pressurized air to knock away incoming attacks and throw enemies off-balance. If any enemy attacks you, you may mark 1-fatigue to cast the arc and block or divert the strike. If no enemy has attacked you by the end of the exchange, you may cast the arc to inflict 2-fatigue on up to three enemies.

Attack Weakness

Advance & Attack

Strike an enemy at a weak point where they've already been injured. Mark 1-fatigue to target an engaged, *Impaired* enemy in reach; they suffer fatigue equal to however many conditions they already have marked.

Duck and Twist

Evade & Observe

Rely on your fast movement to help keep you out of the worst of harm's way. Mark 1-fatigue to clear one condition and become *Favored*.

Earth Armor

Defend & Maneuver

Gather earth, crystal, or other available material around you to create armor. Hold 3. Spend one hold to negate one condition or 2-fatigue inflicted upon you. While you have hold, you are *Favored*. You must spend hold—at least one—whenever an incoming attack would inflict fatigue or conditions.

Earth Gauntlet

Advance & Attack

Wrap your arm or fist in rock and strike! Mark 1-fatigue; inflict one condition or 2-fatigue. You can also knock your foe out of reach and disengage; they must mark an additional fatigue to resist.

Focused Fire*

Advance & Attack

The group pours out all of its attacks simultaneously, in synchronized fashion, against the same target. Mark 1-fatigue to inflict 2-fatigue and a condition. If the group was *Prepared* for this attack, inflict an additional 2-fatigue and another condition.

*Group Technique

Ground Shift

Evade & Observe

Twist the ground itself to displace or unbalance foes. Target an individual foe or an area. If you target an area, mark 1-fatigue. All affected foes become *Impaired* for an exchange, or *Stunned* if they are already *Impaired*.

Protect

Defend & Maneuver

Protect an ally within reach. Mark 1-fatigue to intercept and stop an attack made against them in this exchange; if no attack is made against them in this exchange, you both become *Inspired*.

Rock Column

Advance & Attack

Pin a foe with a column of earth. Inflict *Impaired* on a single combatant. If they are already *Impaired*, inflict *Trapped*. If they are already *Trapped*, inflict *Doomed*.

Stand Strong

Defend & Maneuver

Plant your feet and prepare yourself for incoming blows. Become *Prepared*, and you automatically block or avoid any negative statuses inflicted on you this exchange.

Take Cover

Defend & Maneuver

Swerve and maneuver into cover. The first attack on you this exchange strikes your cover, damaging or destroying it, but leaving you unharmed.

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Adventure in the Mover Industry!

Movers & Shakers is a quickstart rules guide and standalone adventure for **Avatar Legends: The Roleplaying Game**. Set in the Korra Era, this adventure includes everything you need to run an exciting singular story of your very own, or to play as an episode in an ongoing campaign.

You and your companions must safeguard the production of a new mover—Sengo: Lady of the Winds—from the Creeping Crystal Triad! But can you navigate the egos and tensions on-set while dangerous triad members lurk about? Bolin himself has asked you to protect the production—he could think of no one better for the task than a capable and mover-savvy group of heroes, like you!

- A full quickstart rules guide, giving you all the rules you need to start playing and have an epic first adventure
- An adventure set in the Korra Era in a mover studio near Yue Bay, with the heroes facing the Creeping Crystal Triad
- Five pregenerated character playbooks—tailored to this adventure that help you jump into the action

EXPANDED SETTING MATERIAL

Players	Time	Rating
3–6	2–4 hrs	Everyone

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